

LIFE OF  
SIR HENRY RAEBURN, R. A.  
BY  
W. RAEBURN ANDREW



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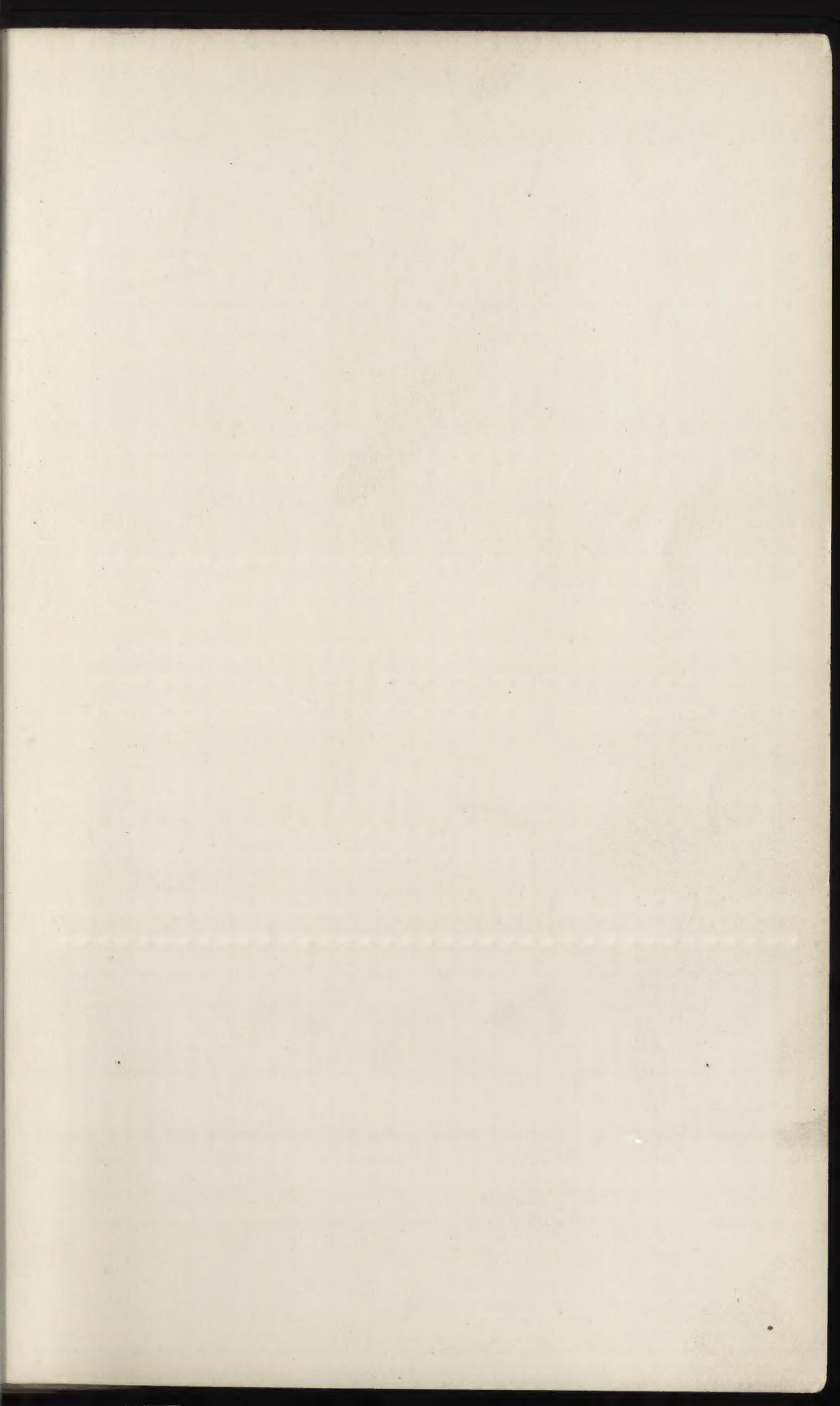
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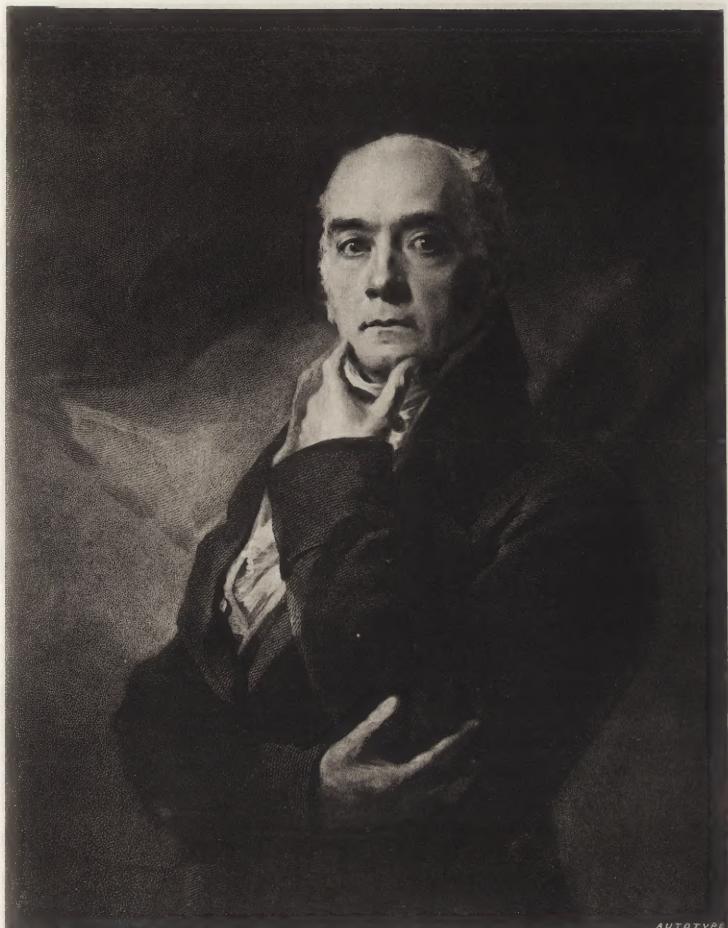


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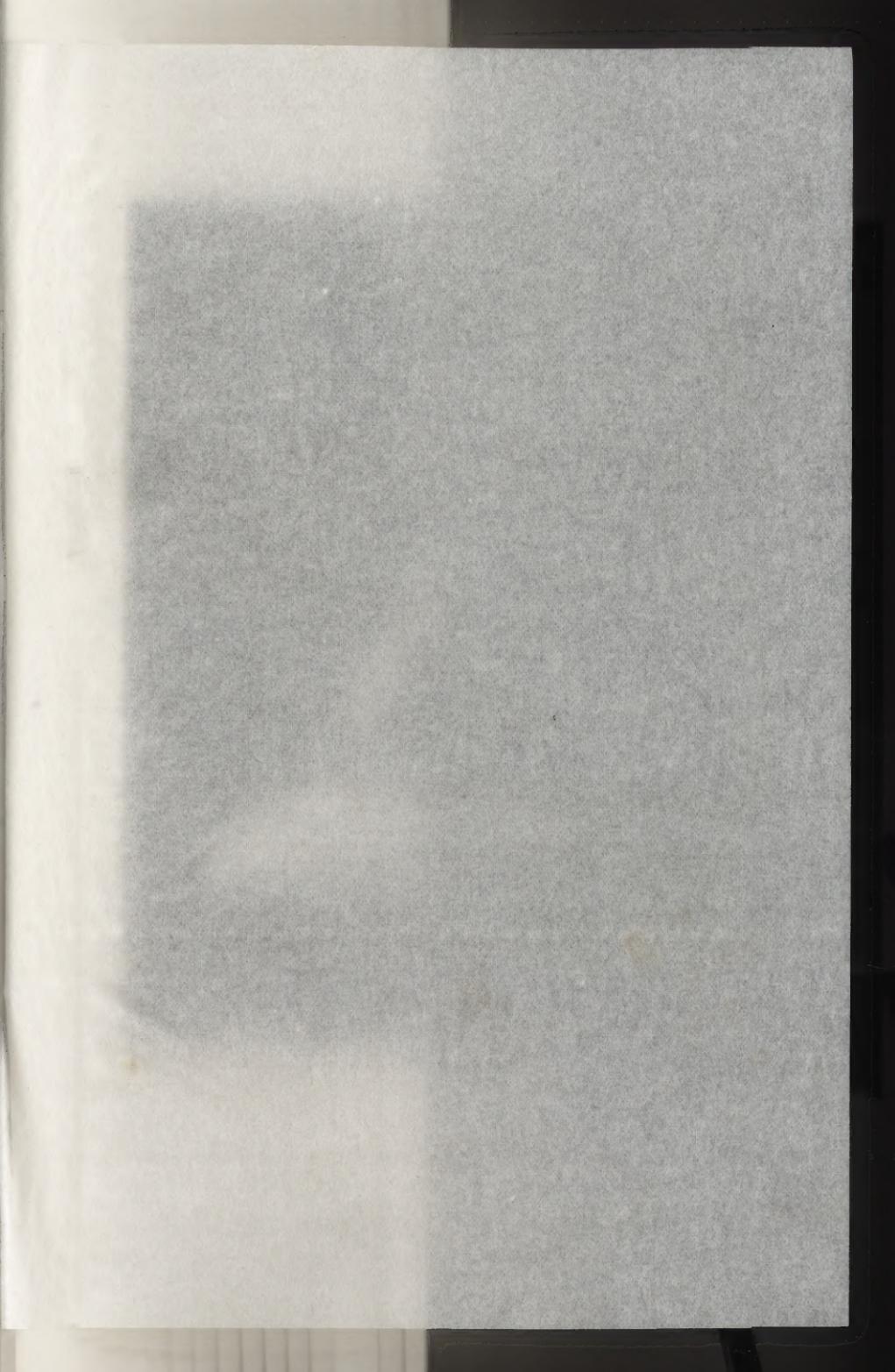
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REPRODUCED BY LOMBARDI, LONDON.

Henry Raeburn



my Raeburn



REPRODUCED BY LOMBARDI, LONDON.

AUTOTYPE

*Ann Raeburn.*



LIFE  
OF  
SIR HENRY RAEBURN, R.A.

*WITH PORTRAITS AND APPENDIX.*

BY

HIS GREAT-GRANDSON,

WILLIAM RAEBURN ANDREW, M.A. OXON.

BARRISTER-AT-LAW.

c.2

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## P R E F A C E .

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I HAVE been induced to undertake this pleasant task by those whom I have every reason to respect.

As there exists no separate and complete life of Sir Henry Raeburn, I have felt it my duty to collect fragments from various publications and make them coherent with a little cement of my own.

My acknowledgments are especially due to the authorities given in the following list, and last, but not least, to my father, whose letters, published from time to time in the Scotch newspapers, have thrown considerable light upon the subject.

Raeburn, it will be seen by the following pages, was held in much regard and considera-

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tion by his contemporary brother artists and lovers of art, who also desired greatly to honour him after his death; and I feel well assured that this little *brochure* by one nearly allied to the great painter, and whose only desire has been to do justice to his great qualities and virtues, will be received with indulgence by the eminent artists in his native city, and especially by Sir William Fettes Douglas, who so worthily presides over the Royal Scottish Academy.

W. RAEBURN ANDREW.

40, Chancery Lane,  
May 1886.

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L I F E  
OF  
SIR HENRY RAEBURN, R.A.

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C H A P T E R I.

State of Art in Scotland.—Raeburn's Birth.—Ancestors.—Education.—First Signs of Genius.—Success in Miniatures.—Professor Duncan.—David Martin.—Begins to Paint in Oil.—Becomes known.—Lord Eldin.—Romantic Incident.—Marriage.—Visit to Reynolds.—Studies in Italy.—Pompeo Battoni.—Gavin Hamilton.—Byers.



HE subject of the present memoir may be considered as the founder of the resident school of Scottish painting. Scotland had not failed to produce artists of eminence, both in history and portrait. Among the latter, Jameson, and Allan Ramsay, son of the poet, held most notable

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places. Their country, however, did not afford patronage adequate to their merits; and they were obliged to seek employment and distinction in the great Metropolis. During the last half of the eighteenth century, however, the progress of wealth and taste led to a sensible improvement in this particular; and, during the early life of Raeburn, David Martin, though an artist of only secondary talent, and not to be compared to his two predecessors in the art, had obtained very considerable employment in Edinburgh.

Raeburn was born in Stockbridge, on the Water of Leith — now a part of Edinburgh — on the 4th of March 1756. His ancestors were of the sturdy Border stock — reiving pastoral lairds — husbandmen in peace, and soldiers in war, till the days of disorder ended with the union of the Crowns, upon which they laid aside the helmet and sword, and peacefully cultivated the

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ground during succeeding generations. They probably took their name from Raeburn, a hill-farm in Annandale, still held by Sir Walter Scott's kinsfolk. Sir Henry used to say that he was a Raeburn of that ilk, his forebears having had it before the Scotts. On his shield is a Rae or Roe-deer drinking from a *burn* running at its feet. The crest is a Roe's head, with the motto, “*Robur in Deo.*”

A descendant of these Raeburns, named Robert, removed to Stockbridge, married Ann Elder, commenced manufacturer, became the proprietor of mills, and father of two sons, William and Henry, of whom the former continued the business at Stockbridge, and the latter became the eminent artist. This descent, however satisfactory to the painter, was less so, it seems, to a northern antiquarian, who, unwilling to believe, perhaps, that anyone so distinguished could come

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from such an ancestry, resolved to find for him a loftier origin ; and accordingly set up a genealogical tree, which averred, in the mystic language of allegorical biography, that he was a direct descendant from the Raeburns of Raeburn, a family distinguished in the Scottish wars, who had won worthily the honours of knighthood, and were allied, moreover, in blood and by marriage to many of those of martial fame. Whether this lineage be rooted in reality or romance is not very material in the history of one whose fame arises from his being the Reynolds of the North, and the worthy companion in art of the most eminent men of the British school of painting.

While yet a child, he had the misfortune to lose both his parents ; but this want was supplied to him, as much as it could be, by his brother William, the elder by a dozen years or

more, who acted to him always the part of a father. He was educated in Heriot's Hospital, and is one of the singularly few of those brought up in this Scottish Christ's Hospital who became distinguished in after life—a curious contrast to the scholars of the great London School.

It is understood that Sir Henry, during his youthful education, did not discover any particular propensity to the art in which he was destined so remarkably to excel. It was only observed, at the class of arithmetic, when the boys were amusing themselves in drawing figures on their slates, that his displayed a very striking superiority to those of the other boys, and were frequently caricatures of his comrades ; but this did not lead any farther. Wilkie's school sketches in the same way notably surpassed those of the other boys. In other respects, he

was distinguished by the affection of his companions, and formed at that early period intimacies with some of those friends whose regard accompanied him through life. His nature was open and sincere, and though his temper was quick and warm, it had that quality in it which never estranged friends, nor permanently offended anyone.

Soon after attaining the age of fifteen he began to paint beautiful water-colour miniatures of his friends. In what manner this taste first showed itself is not exactly known; but it certainly was altogether spontaneous, without lesson or example.

About this time he was in the employment of Mr. Gilliland, an eminent jeweller in Edinburgh, and executed for Professor Duncan a memorial of his late pupil, Charles Darwin, in the form of a small trinket for the watch-chain,

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with the figure of a muse thereon, weeping over an urn marked with the initials C. D. Dr. Duncan considered Raeburn's handiwork a manifest proof of very superior genius, and long preserved the trinket as a memorial of the singular and early merit, both of Darwin and of Raeburn.

Mr. Gilliland also appreciated the talent of his young friend and introduced him to David Martin, then the principal portrait-painter in the Scottish metropolis, who resided in St. James' Square and painted in the first starched Hudson style of Sir Joshua Reynolds. Martin received him courteously, and his condescension and his works delighted and astonished Raeburn so much, that he declared, when his own name was deservedly high, that the kind words of Martin were still in his ears, and his paintings before him. The portraits of that artist were to him what the

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verses of Ferguson were to Burns; and the result was not much dissimilar—they inspired a style more free and more mentally lofty than their own. He touched his miniatures with a bolder hand, and they rose in estimation till they were soon in general demand. He usually turned them out at the rate of two in a week.

Young Raeburn soon after this began to take higher views of art and to imagine himself destined to a brighter lot than that of making miniature likenesses of ordinary men. He formed something like a studio, or small gallery, began to try sketches in oil, and, having succeeded better than utter inexperience could have calculated on, he commenced working in the life size; nor did he find the task so serious as some of his brethren said he would. His first difficulty was the preparation of his colours, putting them on the palette, and applying them

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according to the rules of art as taught in the academies. All this he had to seek out for himself. To aid him in this task he had recourse to Martin, who generously allowed him to copy some of his own pictures. But the elder artist felt some sort of presentiment that the youth, who seemed so disposed to worship his works, would in no distant day eclipse him ; so he limited his help to the act of lending, and refused to teach him how to draw or to prepare his colours—a mystery which the young artist was not long in solving—or to contribute advice or assistance in any other shape.

The name of Raeburn now began to be heard of in his native city. Commissions for both miniatures and life-size were numerous. So much did his powers expand with space, that the latter soon outrivalled the former, and grew so much in request, that he resolved to relinquish minia-

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ture-painting entirely and abide by the easel. Several friends concurred in advising this; and amongst them was the learned and witty John Clerk, afterwards a Judge of the Court of Session under the title of Lord Eldin; a gentleman of rare parts, who, to his other acquirements, added some skill of hand in the art of painting.

From the first, none of the stiffness and attitudinarianism of Martin appeared in the full-size portraits of Raeburn; and, what was much more remarkable, none of the small, nice, trembling littleness of the miniature style could be traced in his oil-pictures: all was broad, massy, and vigorous. He passed completely from delicacy and minuteness to his bold “square touch” in oil.

In 1778, when twenty-two, the following romantic incident, as told by Cunningham, occurred: “One day a young lady presented herself at his

studio, and desired to sit for her portrait; he instantly remembered having seen her in some of his excursions, when, with his sketch-book in his hand, he was noting down fine snatches of scenery; and as the appearance of anything living and lovely gives an additional charm to a landscape, the painter, like Gainsborough in similar circumstances, had admitted her readily into his drawing." For though he had no desire to forsake the line of portraiture, he loved to make himself acquainted with what was fair in landscape, and also with what was noble in historical composition. This circumstance, it is said, had its influence: on further acquaintance he found that, besides personal charms, she had sensibility and wit. His respect for her did not affect his skill of hand, but rather inspired it. He fell in love with his sitter, and made a very fine portrait of her. This lady was Ann, Countess Leslie (widow

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of a French Count), daughter of Peter Edgar, the Laird of Bridgelands, and was so much pleased with the skill, and likewise with the manners of the artist, that, within a month or so after this adventure in the studio, she gave him her hand in marriage, bestowing at once a most affectionate wife, good sense, and a handsome fortune.

Raeburn was now comparatively rich ; his profession of itself was yielding him an income more than equal to his wants ; his name was heard of beyond Edinburgh, and he was universally looked upon as one whom genius and fortune had united to raise. But he saw that to obtain present popularity was one thing and lasting fame another. The latter, he knew, was not to be gained by such imperfect skill as his, and he resolved to improve himself by studying the best models.

After some years of happy married life spent at Deanhaugh House, the property of his wife,

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near the Water of Leith, he resolved to visit London and improve himself in his art.

He was introduced to Sir Joshua Reynolds, was kindly received by him, produced some of his portraits, and gained at once, it is said, the favour and friendship of the most discerning and cautious of men. He himself ever afterwards mentioned the name of Sir Joshua with much respect, and often related how the great painter counselled him to go to Rome and worship Michael Angelo in the Sistine Chapel, and study his "*terribile via*," and how in parting he took him aside and whispered, "Young man, I know nothing of your circumstances; young painters are seldom rich; but if money be necessary for your studies abroad, say so, and you shall not want it."

This generous offer, however, Raeburn declined with due thanks, as he did not need that kind

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of assistance, and he set out for Rome, abundantly supplied by Sir Joshua with letters of introduction to all the noted men of science and artists in that capital, among these Pompeo Battoni, the favourite painter there at that time.

There was then staying at Rome, Gavin Hamilton, a Scottish painter of good family and of some fame, and, what was more useful to students, of unvaried kindness and of great influence. To him Raeburn was indebted for many attentions. Here also our artist met Mr. Byers the art critic and collector, who recommended him, when possible, not to trust to his memory in painting even subordinate parts of his pictures. This advice Raeburn followed, and whether it was the principal figure or the minutest accessory, he had it always before him ; and to the strict observance of this rule he

ascribed, in a great measure, his continued improvement, and the genuine and natural character which his pictures always preserved.

Two years of diligent study were spent in Italy, to and from which country he travelled with all practicable expedition, without stopping at Paris or at any other place.

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## CHAPTER II.

Raeburn returns to Edinburgh.—Tribute to Raeburn by Professor Duncan.—Harveian Society.—Eclipses Martin.—Established as Head of his Profession.—Succeeds to St. Bernard's.—Builds large Studios and Gallery in Edinburgh.—Habits.—Method of Painting.—Sir Walter Scott's impressions.



IS powers now fully matured, Raeburn returned in 1787 to his native country, and immediately established himself at Edinburgh.

Having taken apartments in George Street, for professional purposes, he came at once into full employment as a portrait-painter.

Professor Duncan, in his Tribute to Raeburn (the discourse to the Harveian Society of

Edinburgh in 1824), mentions that the Society were in some degree instrumental in giving our artist a favourable introduction to public notice. For soon after his return from abroad, the Society employed him to draw a picture of one of their original members, William Inglis, "the chief restorer of the Ludi Apollinares at Edinburgh, games annually celebrated on the Links of Leith, at which there is an admirable combination of healthful exercise with social mirth." Soon afterwards he painted for the Society a portrait of their second President, Alexander Wood. A third subject on which Raeburn, at an early period, employed his pencil, was a painting of Dr. Duncan himself, for the Royal Public Dispensary, of which he was the founder. These three pictures attracted very considerable notice in Edinburgh. They were soon followed by three

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other portraits of eminent men, to whom the University of Edinburgh is very much indebted: Dr. William Robertson, long Principal of the University; Dr. Adam Ferguson, Professor of Political and Moral Philosophy; and Thomas Elder, Lord Provost. These three pictures are mentioned by Dr. Duncan as ornamenting the Senate Hall of the University.

According to Cunningham, “ Martin was the first to prove the superiority of Raeburn after his return; his cold, bloodless features, and formal attitudes, were eclipsed by the breathing heads and bold postures of Raeburn. Commissions passed his door and found their way to his rival; in vain he prophesied that this fever of approbation could not last; and, like Hudson before him, in the case of Sir Joshua, presumptuously declared that ‘*the lad in George Street*’ painted better before he went to Rome.” The public, however, persisted

in being of another opinion ; Martin presently gave up the contest in despair, and retired from the field, where he had been long without a rival.

Raeburn became the only portrait-painter of eminence ; and he continued always decidedly the first, notwithstanding the able artists who have since risen in Edinburgh to adorn both that and other branches of the art.

He was now in his thirty-second year ; had fine health, high spirits, a gallery worthy of being seen by people of rank and taste ; and, what was not less pleasant, the bliss of domestic tranquillity.

About this time he removed with his family from Deanhaugh to the neighbouring estate of St. Bernard's, which he had succeeded to on the death of his elder brother William. In addition to a paternal inheritance there, he became pro-

prietor of some fields on its north side, a great part of which, as the demand for building extended, was let on a perpetual lease by him for houses, with gardens, on so judicious and tasteful a plan, that it soon became the most extensive suburb attached to Edinburgh.

In 1795, finding his apartments in George Street not sufficiently spacious for the increasing number of sitters, he was obliged to leave them for more extensive accommodation. As art requires peculiar arrangements, he had to build for himself; but this he was quite prepared to do; architecture had been for some time a favourite study; and with better success, because with better knowledge, than Romney, he planned and built his new gallery in York Place.

This structure stands in one of the best frequented streets of the New Town, and consisted at the time of a sunk story for domestic

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accommodation, a ground-floor, containing the painting rooms, with a story above, formed into one fine gallery fifty-five feet long, and thirty-five feet wide, lighted from the roof. On the walls of this stately apartment he hung his works when finished ; and the doors were open to all who had taste or curiosity. It is still known as Raeburn House.

“I remember,” says Cunningham, “finding my way into this place. My astonishment was beyond the power of painting to express. I had never seen works of art, or at least of genius, before, and had no conception of the spirit and mind which colours could embody. I was much struck at the first glance with some Highland chiefs, ‘all plaided and plumed in their tartan array,’ whose picturesque dress and martial bearing contrasted finely with the graver costume and sterner brows of the Lowlanders. What I next

dwelt on was several family groups of ladies and children, with snatches of landscape behind, where streams descended through wild woods or loitered in little holms. But that on which my mind finally settled was the visible capacity for thought which most of the heads had, together with their massive and somewhat gloomy splendour of colouring. The artist came in and said a word or two in a low tone of voice; someone was probably sitting, for he had his palette on his thumb."

From his return to Edinburgh until his death, his life was busy, happy, and victorious. Full of work, eager, hospitable, faithful in his friendships, happy in his home, he was one of the best-liked men of his time.

The following is Cunningham's account of him:—"Though his painting-rooms were in York Place, his dwelling-house was at St. Ber-

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nard's, near Stockbridge, overlooking the Water of Leith, a romantic place. The steep banks were then finely wooded, the garden grounds varied and beautiful, and all the seclusion of the country could be enjoyed without the remoteness. The motions of the artist were as regular as those of a clock. He rose at seven during summer, took breakfast about eight with his wife and children, walked up to his great room in 32, York Place, now occupied by Colvin Smith, R.S.A., and was ready for a sitter by nine; and of sitters he generally had, for many years, not fewer than three or four a day. To these he gave an hour and a half each. He seldom kept a sitter more than two hours, unless the person happened—and that was often the case—to be gifted with more than common talents; he then felt himself happy, and never failed to detain the party till the arrival of a new sitter intimated that he must be gone.

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“ For a head size he generally required four or five sittings ; and he preferred painting the head and hands to any other part of the body, assigning as a reason that they required least consideration. A fold of drapery, or the natural ease which the casting of a mantle over the shoulder demanded, occasioned him more perplexing study than a head full of thought and imagination. Such was the intuition with which he penetrated at once to the mind, that the first sitting rarely came to a close without his having seized strongly on the character and disposition of the individual. He never drew in his heads—or, indeed, any part of the body—with chalk, a system pursued successfully by Lawrence, but began with the brush at once. The forehead, chin, nose and mouth were his first touches. He always painted standing, and never used a stick for resting his hand on ; for such was his accuracy of eye and steadiness of nerve, that

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he could introduce the most delicate touches, or the utmost mechanical regularity of line, without aid or other contrivance than fair off-hand dexterity. He remained in his painting-room till a little after five o'clock, when he walked home, and dined at six.

“ This regular system of labour could not fail to produce a great number and variety of works, and likewise bring a very respectable income. But, methodical in most matters, as he certainly was, and a man who embarked in nothing extravagant, he had an invincible repugnance to keeping either lists of his portraits or any account of his earnings. The sitters, whether Highland or Lowland, lords or ladies, received their portraits when finished ; the charge was made, and the money, if needed, applied to the domestic expenses of his family, or placed in the bank, to work while he slept. This peculiarity—whether we call it cul-

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pable carelessness or magnanimous disregard of lucre—has been very disadvantageous to the biographer."

In a word, it has deprived us of all chance to trace with accuracy the history, name, and date of many of Raeburn's individual works. He, perhaps, enjoyed life too much to be very eager about either fame or money. He was happy and charmed, he often said, with the work of the day, and he described portrait-painting as the most delightful thing in the world, inasmuch as everybody came to him with their happiest moods and pleasantest faces, and went away always pleased to see that they looked so well on canvas.

He congratulated himself that his profession led neither to discord nor disputes—a circumstance much to the credit of his own tact and prudence, for strife and bitterness find out

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other brethren of the easel in situations where peace only ought to be.

We can easily imagine that a walk on the banks of the river with his wife, or looking at the flowers in his gardens, or sketching landscapes to introduce into the backgrounds of his pictures, might be much more to his taste than the account-book or the ready-reckoner. Indeed, he acknowledged that in his wanderings during the morning and the evening he saw clouds, and skies, and landscapes, which he brooded upon, and fixed them in his imagination, where they remained till transferred to canvas.

One of his sitters thus describes him:—“ He spoke a few words to me in his usual brief and kindly way, evidently to put me into an agreeable mood ; and then, having placed me in a chair on a platform at the end of his painting-room, in the posture required, set up his easel beside me,

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with the canvas ready to receive the colour. When he saw all was right, he took his palette and his brush, retreated back step by step, with his face towards me, till he was nigh the other end of his room ; he stood and studied for a minute more, then came up to the canvas, and, without looking at me, wrought upon it with colour for some time. Having done this, he retreated in the same manner, studied my looks at that distance for about another minute, then came hastily up to the canvas and painted a few minutes more.

“ I had sat to other artists ; their way was quite different : they made an outline carefully in chalk, measured it with compasses, placed the canvas close to me, and, looking me almost without ceasing in the face, proceeded to fill up the outline with colour. They succeeded best in the minute detail—Raeburn best in the general

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result of the expression ; they obtained by means of a multitude of little touches what he found by broader masses ; they gave more of the man —he gave most of the mind.

“ I may add, that I found him well-informed, with no professional pedantry about him ; indeed, no one could have imagined him a painter till he took up the brush and palette. He conversed with me upon mechanics and ship-building, and, if I can depend upon my own imperfect judgment, he had studied ship architecture with great success.

“ On one of the days of my sittings he had to dine with me at the house of a mutual friend. Our hour was six, and you know how punctual to time we of the North are : he painted at my portrait till within a quarter of an hour of the time, threw down his palette and brushes, went into a little closet, and in five minutes

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sallied out to dinner in a trim worthy of the first company. I can remember no more that is noteworthy. I sat six times, and two hours together."

While he thus made the portrait much more correct and animated, his sitters had a much more agreeable task than those who were pinned up for hours in a constrained and inanimate posture, and in a state of mental vacuity. So agreeable, indeed, did many of the most distinguished and intelligent among them find his society, that they courted it ever after, and studiously converted the artist into a friend and acquaintance.

Scott, speaking of Raeburn, thus describes him:—"His conversation was rich, and he told his story well. His manly stride backwards, as he went to contemplate his work at a proper distance, and, when resolved on the necessary point to be touched, his step forward, were mag-

nificent. I see him, in my mind's eye, with his hand under his chin, contemplating his picture, which position always brought me in mind of a figure of Jupiter which I have somewhere seen."

## CHAPTER III.

Raeburn's success in Equestrian Portraits—Sir David Baird—Earl of Hopetoun—Duke of Hamilton.—Groups—Sir John and Lady Clerk.—Portraits of Celebrated Men—Lord Eldin—Sir Walter Scott—Dugald Stewart—Playfair—Horner—Lord Frederick Campbell—Glengarry—Macnab—Henry Erskine—Chantrey—Himself.—Style Original.—Opinions of Sir David Wilkie—Sir Thomas Lawrence—Sir Walter Scott—John Carne.



ESIDES his excellence in the essential quality of portraiture, Sir Henry possessed also in an eminent degree those secondary merits which are requisite to constitute a fine painting. His drawing was correct, his colouring rich, deep, and harmonious, and his lights well disposed. There was something bold, free, and open in the whole style of his execution. The

accessories, whether of drapery, furniture, or landscape, were treated with elegance and spirit, yet without that elaborate and brilliant finishing which makes them become principals. These parts were always kept in due subordination to the human figure; while of it, the head came always out bold, prominent, and imposing. Animals, particularly that noble species, the horse, were introduced with peculiar felicity; and Sir Henry's equestrian portraits are perhaps his very best performances. The able manner in which the animal itself was drawn, and in which it was combined with the human figure, were equally conspicuous. His portraits of Sir David Baird, of the Earl of Hopetoun, of his own son on horseback, and above all, perhaps, his later one of the Duke of Hamilton, are striking illustrations of this remark.

This skilful grouping and judicious arrangement of the accessories gave a peculiarly good

effect to his family pictures, for which, however, Scotland did not afford a very extensive demand. That of Sir John and Lady Clerk, of Penicuik, relations of his friend Lord Eldin, is worthy of notice, both from being a work of his youth, and for the truth and elegance of the likenesses. Poets and painters, from Ramsay to Raeburn, have found that mansion open ; the Clerks were friends of the genius of Scotland for more than a century. These pieces, and others, carried the name of Raeburn over Scotland and England, and all who visited Edinburgh became desirous of seeing one whom the newspapers already styled the Reynolds of the North.

Cunningham says :—“ Scotland, during the forty years of Raeburn’s labours with the pencil, abounded in eminent men. When he set up his easel, on his return from Rome, Burns had just

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published his poems, and commenced his glorious and too brief career. Blair, Hume, Kames, MacKenzie, Woodhouslee, Robertson, Home, Logan, Monboddo, Boswell, Blacklock, Adam Smith, Hutton, Ferguson, Dugald Stewart, and many others known to fame and distinguished for their wit, were all living in Edinburgh, and mostly in friendly intercourse with each other. Raeburn came, therefore, in a good time, and he was more aware of this than the brethren of the brush are apt to be of similar advantages."

To the great body of mankind the worth of a portrait consists in its faithful delineation of some person well known to fame. Artists, on the other hand, imagine that the fame of the portrait arises from the artistic skill which it exhibits, irrespective of the person represented. Raeburn had the good sense to be of the popular

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rather than the professional opinion as to this matter.

With the exception of Burns, and one or two more, he painted portraits of most of the celebrated individuals by whom Scotland was illustrated during his career; and “a gallery of the illustrious heads of a most brilliant period might almost be completed from his works alone.”  
(Cunningham.)

Among those painted at an early period, the portrait of Mr. John Clerk, afterwards Lord Eldin, ranks among the best; that of Principal Hill, St. Andrews, also possessed great merit. Among the works executed during the last ten years of his life, the portraits of Sir Walter Scott (full length, which has been frequently engraved), of Mr. Dugald Stewart (Professor of Moral Philosophy, Edinburgh), Mr. Playfair (Professor of Natural Philosophy, Edinburgh), Mr. Horner (Barrister,

Member of Parliament, and political writer), Lord Frederick Campbell, MacDonnell of Glen-garry, Macnab of Macnab, both in the Highland costume, and many others, merit particular notice.

The full length of Scott is thus described by Dr. John Brown:—"Then there is Scott sitting on ruins, his dog Camp—the English bull-terrier, on whose death-day he wrote saying he could not dine out, because 'a very dear friend' had died—at his feet, the stern old keep of Hermitage in the distance —was there ever a more poetic picture of a poet? Look at his child-mouth, his rapt, brooding eyes, seeing things invisible, peopling the past. Camp, with his unreflex animal eyes, is looking, as only dogs look, into the visible and the near. What cares he for knights of old, and minstrelsy, and glamourye? He is snuffing up

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some possible *foumart*, or watching the twinkling *fud* of a vanishing rabbit. The replica of this portrait has in it two favourite greyhounds of Sir Walter, ‘Douglas’ and ‘Percy,’ and the Braes of Yarrow for the background.” It is believed that Raeburn, when staying at Abbotsford on one occasion, took a preliminary sketch in this attitude, unknown to Scott, while the artist was taking a walk in the valley below.

The portrait of Francis Horner was of considerable assistance to Chantrey in modelling the head of his fine statue of that lamented statesman.

His fine picture of the Hon. Henry Erskine (the Lord Advocate of Scotland), one of his most exquisite works, appeared at the “Old Masters” Exhibition at Burlington House in 1873. It was lent by the late Mrs. Wilbraham Tollemache.

Several other of Raeburn’s portraits, all good

powerful paintings, have appeared from time to time at the “Old Masters’” Exhibitions.

During the period in which he took the portraits of those literary men and eminent lawyers, he did not altogether neglect the children of art. He painted the head of Chantrey the sculptor, and gave it away in these words: “Tell my friend, Mrs. Chantrey, that I will, in a few days, send up her picture; but do not think of sending an order in payment as you proposed, for, if you do, I will infallibly send it back again by next post, and that would put both you and me to the expense of double postage.” The painter was much less satisfied with this head than it deserved; it was an excellent likeness, and the sentiment neither too solemn nor too smiling, but in that tranquil medium which is most becoming, and also most rare.

“He painted also the singularly handsome and

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intellectual head of Hugh Williams, the artist and traveller, whose exquisite drawings of Grecian scenery have been so well engraved, and form the best of all illustrations for *Childe Harold*. The third and last artist whom he painted was himself, and I know not that he ever succeeded better."

(Cunningham.)

His manner of taking his likenesses explains the simplicity and power of his heads. His hands are admirably drawn, full of expression, and plainly portraits. Having stored his mind with ideas drawn from the purest school of modern art, he was indebted for his subsequent improvement solely to his own reflections and the study of nature.

He was never in the habit of repairing to London; and, indeed, he did not visit that metropolis above three times, nor did he reside in it altogether more than four months. He

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was thus neither in the habit of seeing the works of his contemporaries, nor the English collections of old pictures. Whatever disadvantage might attend this, it never stopped the career of his improvement. Probably, indeed, it had the effect of preserving that originality which formed always the decided character of his productions, and kept him free from being trammelled by the style of any class of artists. Perhaps, also, the elevation and dignity of style which he always maintained might be greatly owing to his almost exclusive acquaintance with the works of the Italian masters.

In 1810, on the occasion of one of these rare visits to London, Sir David Wilkie notes in his diary, May 12: "Had a call from Raeburn, who told me he had come to London to look out for a house, and to see if there was any prospect of establishing himself. I took him, by his own

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desire, to see Sir William Beechey, who asked us both to dine with him to-morrow.” Again, on June 4: “Went with Raeburn to the Crown and Anchor to meet the gentlemen of the Royal Academy. I introduced him to Flaxman; after dinner he was asked by Beechey to sit near the President, when his health was proposed by Flaxman, and great attention was paid to him.”

Sir Henry did not devote any part of his attention either to historical or landscape painting. His employment as a portrait-painter was constant, and his leisure hours were devoted to other pursuits. Although his pieces were carefully finished, yet he painted with uncommon expedition. His firm and sure touch enabled him to execute at once what others effected only by successive trials and operations. Sir Thomas Lawrence, it is understood, has been heard to

say, that though he received a higher price for his pictures, he was worse paid for his time than Raeburn, on account of the latter's rapidity of execution. Professor Duncan, in his Harveian discourse, says : “ There is, perhaps, hardly any portrait-painter who, during an equal length of time, produced an equal number of fine pictures, for in painting portraits he was fully and assiduously employed for more than forty years ; and he never allowed any picture to go out of his hands on which he did not bestow very great attention.”

Sir David Wilkie (a first-rate art critic as well as a great artist), writing from Madrid, repeatedly alludes to the simple and powerful style of Velasquez, as always reminding him of Raeburn’s works, and in one letter says of Velasquez : “ There is much resemblance between him and the works of some of the chiefs of the

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English school ; but of all, Raeburn resembles him most, in whose square touch in heads, hands, and accessories I see the very counterpart in Velasquez." And Sir Walter Scott is reported to have called him the Vandyke of Scotland.

John Carne, a name well known forty years ago, the friend of "Christopher North," De Quincey, Wordsworth, and other celebrities of the Lake District, in one of his letters, which have been lately printed by his grand-nephew Dr. John Carne Ross of Penzance, shortly after a visit to the "Wizard of the North" at Abbotsford, makes the following interesting allusion to Raeburn : "The best likeness of him (Scott) was executed by Sir Henry Raeburn ; most of those in England are not faithful."

Of Sir Henry Raeburn's pictures, it may be said that few exhibit that minute degree of finishing which invites close inspection. At an early period

of his life, he seems to have become highly sensible of that breadth and force of light and shade which gives effect to a picture ; and it was his constant practice to paint, rather than draw, from objects before him, as he judged that labour unnecessary which was not to tell in the general result of his works. Such a style of finish, however, is attended with peculiar difficulty, and can only be the result of matured experience combined with the rarest talents. To such as are desirous of studying this style, the pictures of Sir Henry will afford a school of very interesting instruction. They will present striking examples of that discernment and dexterity which can at once see and at once express all that is effective and essential, so as to exhibit at the distance from which they are intended to be seen, the full result of the highest and most careful finishing.

It has been judiciously said that all who are

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conversant with the practice of the Art, must have observed how often the spirit which gave life and vigour to a first sketch has gradually evaporated as the picture advanced to its more finished state. To preserve the spirit, as Sir Henry did, combined with the evanescent delicacies and blendings which nature on minute inspection exhibits, constitutes a perfection of art to which few have attained. His works, indeed, like those of Vandyke, possess a freedom, a vigour, and spirit of effect, and carry an impression of grace, life, and reality, which may be looked for in vain amidst thousands of pictures, both ancient and modern, of more elaborate execution and minute finish.

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## CHAPTER IV

Raeburn's Active Mind.—Various Accomplishments.—Social Qualities.—Personal Appearance.—Professor Duncan.—Mental Qualities.—Fond of Home.—Friend to young Artists.—David Roberts.—Happy Home at St. Bernard's—Mrs. Ferrier's account of.—Walter Ross.—St. Bernard's Well.—Old Deanhaugh House.—Servants of the old School.—Ann Street.



HE active mind of Sir Henry was by no means confined within the circle of his profession. Indeed, those who best knew him conceived that the eminence to which he attained in it was less the result of any exclusive propensity, than of the general powers of mind which would have led to excellence in any pursuit to which he had directed his attention.

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Though in a great degree self-taught, his knowledge was varied and extensive. His classical attainments were considerable; but mechanics and natural philosophy formed the favourite objects of his study. To these, in a particular manner, he devoted the leisure of his evenings, when not interrupted by the claims of society.

He was an adventurer in experiments, both by water and land. He had considerable skill in gardening; he was a learned and enthusiastic florist, and to the mysteries of hot-houses, flues, &c., he dedicated many experiments.

To his love of maritime architecture allusion has already been made. He constructed many models with his own hands—neat, clean-built, ingenious things, all about three feet long in the keel—and it was his pleasure to try their merits frequently in Wariston

Pond. On one occasion, not long before his death, he had pushed his model from the side, where the water was deep, and, on stretching out his hands to adjust a rope, he fell forward into the pond, and Cameron, his servant, rescued him with difficulty.

Raeburn was also a scientific and skilful angler, and went often a-trouting in his native streams; he loved to refresh his eyes, too, with the sight of nature, and inclined to wander by himself on the banks of brooks, and by the wooded hill. He loved to make long excursions among the distant glens and romantic woods of his native land, and sometimes did not return for weeks; his son Henry, on such occasions, accompanied him. Sketches of landscapes for his backgrounds were the offspring of those summer rambles.

Sculpture was also an object of his peculiar study; and so great was his taste for it, that

at Rome he, at one time, entertained the idea of devoting himself to that noble art as a profession in preference to painting. A medallion of himself, which he afterwards executed, satisfied all men of taste, who saw it, that he would have attained to equal excellence in this art had he made it the object of his choice.

Few men were better calculated to command respect in society than Sir Henry Raeburn. His varied knowledge, his gentlemanly and agreeable manners, an extensive command of anecdote, always well told and happily introduced, the general correctness and propriety of his whole deportment, made him be highly valued by many of the most distinguished individuals, both as a companion and a friend. His conversation might be said in some degree to resemble his style of painting—there was the same ease and simplicity, the same total absence of affectation.

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tion of every kind, and the same manly turn of sense and genius. But it does not appear that after his school-days the humorous gaiety and sense of the ludicrous, which often enlivened his conversation, ever guided his pencil.

Sir Henry Raeburn, like Raphael, Michael Angelo, and some other masters of the art, possessed the advantage of a tall and commanding person, and a noble and expressive countenance. He excelled at archery, golf, and other Scottish exercises, being a member of the Royal Company of Scottish Archers, of the Golfers' Company at Leith, and of the Society for the Restoration of the *Ludi Appolinares* at Edinburgh; and, as has already been said, while engaged in painting, his step and attitudes were at once stately and graceful.

According to Professor Duncan, he resembled Reynolds in the variety of his accomplishments,

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intimacy with eminent men, and membership of learned Societies ; and the Professor, in his Discourse to the Harveian Society before mentioned, touchingly alludes to his last game of golf with Raeburn as having taken place on the 7th June 1823 at Leith Links.

The mental qualities of that excellent man corresponded with the graces of his conversation and exterior. By those who most intimately knew him, he was described as uniting in an eminent degree the qualities which command genuine esteem.

His attendance on the duties of religion was regular and exemplary. In domestic life he appeared peculiarly amiable. Though so much courted in society, he appeared always happiest at home, in the bosom of his family with his grandchildren, and mingling in their youthful sports.

Foreigners and travellers of distinction were ever welcome at the old house of St. Bernard's. To young men who were entering the arduous career of art, he showed himself always a most active and generous friend. Whether acquainted or not, they were welcome to come to him, and were sure of his best advice and assistance. Notwithstanding his extensive engagements and pursuits, a large proportion of his time was always spent in rendering these kind offices. When unable to command time during the day, he would engage them to come to him early in the morning. In passing sentence on the works of his brother artists, he evinced the most liberal candour; and, even where unable to bestow praise, was scarcely ever heard to blame.

The following anecdote aptly illustrates the painter's readiness to give a helping hand to

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artistic genius: One morning, taking his usual walk in his garden, he saw a little boy holding up a piece of paper to deprecate summary ejectment, which, on examination, proved to be a well-executed sketch of a Gothic window in the painter's library. The little boy had come over the garden wall, but he had now free access, encouragement, and instruction from Raeburn, which bore good fruit, for the little boy with the bit of paper was David Roberts! who continued to have a friendly interest in the family as long as he lived.

Raeburn had a happy home at St. Bernard's, and Henry, his second son—who was married in 1812 to the beautiful Charlotte White of Howden and had a family—lived with him. From his society his father always derived peculiar gratification, and, with the affectionate disposition which distinguished him, had entirely adopted his family

as his own. During the whole period of their joint lives they lived under the same roof.

The late Mrs. Ferrier, widow of Professor Ferrier of St. Andrews, and eldest daughter of Professor Wilson, the renowned “Christopher North,” gives the following recollections of St. Bernard’s House and the Raeburn family, when she was a child :—

“ More than half a century ago I was frequently, in my childhood, at St. Bernard’s House, on the banks of the Water of Leith, which were in those days green and smooth to the river’s edge. This old house was reached by a broad avenue of trees and shrubbery from Ann Street, where we lived for some years; this would be about 1820. This interesting old house was surrounded by large green fields, a fine orchard of apple and pear trees, and leading from this was another avenue of old stately elms, part of which

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still remain with the rookery in St. Bernard's Crescent. On the right hand of this avenue was a nice old garden, well stocked, and with hot-houses.

“ In this ancient mansion lived the Raeburn family, with whom we were very intimate as children and likewise school companions, though there were some years between our ages. Sir Henry and Lady Raeburn, and their son and his wife, with three children, comprised the family party at this time.

“ The great portrait-painter, as far as I can recollect him, had a very impressive appearance : his full, dark, lustrous eyes, with ample brow and dark hair—at this time somewhat scant. His tall, large frame had a dignified aspect. I can well remember him, seated in an arm-chair in the evening, at the fireside of the small drawing-room, newspaper in his hand, with his family

around him. His usual mode of address to us when spending the evenings, while he held out his hand with a kind smile, was, 'Well, my dears, what is your opinion of things in general to-day?' These words always filled us with consternation, and we all huddled together like a flock of scared sheep, vainly attempting some answer by gazing from one to the other; and with what delight and sense of freedom we were led away to be seated at the tea-table, covered with cookies, bread and butter, and jelly. From this place of security we stole now and then a fearful glance at the arm-chair in which Sir Henry reclined.

"After tea we were permitted to go away for play to another room, where we made as much noise as we liked, and generally managed to disturb old Lady Raeburn, not far from the drawing-room, where we had all been at tea, on

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our best behaviour, in the presence of her great husband. This old lady was quite a character, and always spoke in broad Scotch, then common among the old families, now extinct. I can never forget the manner in which we uproarious children tormented her, flinging open the door of her snug little room, whither she had fled for a little quiet from our incessant provocations and unwearied inventions at amusement, which usually reached the climax by throwing bed-pillows at her and nearly smothering her small figure. At this juncture she would rise up, and, opening the door of a cupboard, would bring out of it a magnificent bunch of grapes, which she endeavoured to divide among us, with these words of entreaty, ‘Hoot, hoot, bairns ! here’s some grapes for ye: noo gang awa’ an’ behave yersel’s like gude bairns, an’ dinna deave me ony mair.’ For a short time the remedy effected

a lull in the storm, which at the least hint was ready to set in with renewed vigour. She would then throw out of a wardrobe shawls, turbans, bonnets, and gear of all sorts and colours, in which we arrayed ourselves to hold our court, Ann Raeburn being often our Queen.

“ Beyond the walls of the house we used to pass hours of a sunny forenoon in drawing a yellow child’s coach, which held two of us, who were, as usual, enveloped in shawls and decorated with feathers and flowers for our masquerading. There was a black pony ; I remember well its being led up and down the long avenue by an old nurse, with some one of the Raeburn children on it. When we were in quieter moods at play we used to go up four or five steps at the end of the passage leading to the great drawing-room, which we seldom entered except on company days. We children never quite felt at our ease

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when we stealthily opened the door of this large apartment; we imagined there might be a ghost somewhere.

“There was a curious old beggar-man, I must not forget to mention, who was fed and supported by the family, by name Barclay, *alias* Shelly, so called not from the poet, but from his *shelling* the peas, and who lived in some outhouse. This old creature was half-witted, and used to sweep the withered leaves from the lawn, manage the pigs, &c.; short of stature, of a most miserable aspect, on his head an old grey hat crushed over his face, which was grizzly with unshaven beard. He wore a long-tailed coat—probably one of Sir Henry’s—and always had a long stick in his hand. We wished to be very familiar with him, but were never at our ease, owing to his strange appearance and his shuffling gait. He exercised a great fascination over us, and we used to ask

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him to tell us stories, although he was nearly idiotic—‘silly,’ to use a common Scotch phrase. He often said, as he turned round and pointed to the banks of the river, ‘Ou ay, bairns, I can weel remember Adam and Eve skelpin’ aboot naket amang the gowans on the braes there.’ At times this dirty, uncanny old man got hold of a fiddle, on which he scraped with more energy than success.

“After Sir Henry’s death and our removal from Ann Street, the old house of St. Bernard’s passed into the silence of memory, but I have all my life been intimate with the family.”

It may be mentioned here that the tower built on the grounds of St. Bernard’s by that eccentric but most worthy antiquary, Walter Ross, was demolished in 1825 to make way for Ann Street, and many of its figures and curious devices, together with the door of the ancient “Heart of

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Midlothian" (the old jail, which was destroyed in 1737 by the Porteous mob), adorn the walls of Abbotsford—they having been placed by Mr. Raeburn, the artist's son, at the disposal of Sir Walter Scott. The ornamental bridge, the beautiful terrace walks and grottoes which led to Deanhaugh House and St. Bernard's, gave place to streets of new houses even before the final demolition of the antiquary's tower.

The only remnant left of its former ornaments is St. Bernard's Well, with the beautiful little Grecian temple protecting its old and health-giving chalybeate spring.

Old Deanhaugh House has also been swept away to make room for the extension of Leslie Place. It was the oldest self-contained mansion in the locality—a plain, unpretending building of three stories, with its adjacent offices. Yet, in former times, when standing in the midst of its own

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grounds, its surroundings were very beautiful and picturesque. Standing back a little from the banks of the Water of Leith, a short avenue branching off from the entrance to the house of St. Bernard's led to its principal entrance. Although it was a house in no way distinguished either for its antiquity, its architectural beauty, or its dimensions, yet a few particulars regarding some of its former occupants may not be without interest.

About the middle of the last century it was occupied by James Count Leslie, of Deanhaugh, and afterwards by his widow, who became the wife of Sir Henry Raeburn.

Lady Raeburn had by her first husband three children—a son, who was accidentally drowned, and two daughters, Jacobina, who married Daniel Vere, of Stonebyres, Sheriff-Substitute of Lanarkshire, and Ann, who married Captain Philip James

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Inglis, R.N., who died in Calcutta, and left two sons—Henry Raeburn Inglis, lately deceased, and Charles James Leslie Inglis, who still survives. Raeburn painted a portrait of his much-cared-for step-grandson, Henry Raeburn Inglis, holding a rabbit, as his diploma picture, now in the private diploma room of the members of the Royal Academy, London.

Mrs. Ann Inglis, the step-daughter of Raeburn, continued to occupy the old house, along with her two sons. After her death—the ground on all sides being much occupied by buildings—Deanhaugh House was inhabited by several small families, for many years standing as something that now had no right to be there—the new buildings on the south of it and on the east and west hemming it completely in.

Among the well-known persons connected with Deanhaugh and St. Bernard's was Admiral Deans

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Dundas, who was born in Deanhaugh House, and was a contemporary and friend of Raeburn's son Henry. Deans Dundas, it will be remembered, after being a Lord of the Admiralty, was naval Commander-in-Chief during the Crimean War.

Old James Brown, who lived in the "Hole i' the wa'," a quaint house on the right bank of the Water of Leith—the butler at Deanhaugh—was indeed a fine specimen of the olden time, and had a rich fund of stories connected with the families of old St. Bernard's and Deanhaugh. James lived to a great age as the trusted and confidential servant of the Raeburn family. James was succeeded at St. Bernard's by George Coombe, just as great an original, who died at Charlesfield, after a faithful service of nearly half a century. George might have served as a model to Dean

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Ramsay of the old butler who, being engaged at the sideboard in carefully decanting a bottle of wine, in response to the simultaneous importunities of a large dinner party to be served, said, “That’s richt, crie a’ thegither; that’s the way to be weel served.”

Should there be any still desirous of changing the name of Ann Street into Queen Anne Gardens, it may be worth while to remind them that, of the several streets upon the two estates of St. Bernard’s and Deanhaugh, the most elevated and the most pleasing in position, and the chosen home of many celebrities, such as Christopher North, De Quincey, and others, was called Ann Street, as a fitting compliment to the artist’s fair and clever wife, who was joint proprietor with himself of the improving locality lying on the farther side of the Water of Leith, and whose portrait, with that of her husband, lent an

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additional charm to the Exhibition held in Edinburgh in the autumn of 1884.

Nothing could be more inopportune than ignoring the wishes of the greatest resident artist Scotland has produced, and that of his descendants, in favour of a Sovereign but little known in Scotland excepting for her farthings, and in no way identified whatever with the locality in question ; and the change proposed at this moment is singularly infelicitous, as a serious movement is about being made to repair an egregious oversight committed by the lovers of Art in Modern Athens by erecting a statue to Raeburn, not only in commemoration of the lustre which he shed on the city of his birth by his noble achievements as an artist, but as a man who was in all respects deserving to be remembered as a most worthy and honoured citizen.

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## CHAPTER V.

Raeburn, Member of various Literary and Scientific Societies.—Royal Academician.—Proposes Royal Academy in Edinburgh.—Regular Contributor to Royal Academy Exhibitions in London.—Controversy about Backgrounds.—Visit of George IV. to Scotland.—Raeburn knighted. Wilkie and Ferguson at St. Bernard's.—Banquet to Raeburn by Artists.—Appointed Limner.—Invited by His Majesty to London.



HE merit of Sir Henry was amply acknowledged both by literary societies and those formed for the promotion of art. In 1812 he was made President of the Society of Artists in Edinburgh. In 1814, the Royal Academy of London, on the occasion of the very first picture sent by him, elected him an Associate. He thus writes, in the same year, to one of his brethren, after-

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wards a distinguished member :—“ I observe what you say respecting the election of an R.A., but what am I to do here ? They know I am on their list ; if they choose to elect me without solicitation, it will be the more honourable to me, and I will think the more of it ; but if it can only be obtained by means of solicitation and canvassing, I must give up all hopes of it, for I would think it unfair to employ those means.”

In the following year he was named an Academician. This honour was conferred in a manner quite unprecedented, not having been preceded by any application whatever, while in general it is the result of a very keen canvas ; and at this very time, the candidates were particularly numerous. As already mentioned, he was in London only three times in his whole life, and it was on this occasion that he paid it his last visit : he

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was welcomed warmly by all his brethren ; and by none more than by Wilkie.

He was likewise made a fellow of the Royal Society of Edinburgh, a distinction awarded for his general accomplishments and extra-professional acquirements, member of the Imperial Academy of Florence, of the New York Academy (1817), and the South Carolina Academy (1821).

According to what James Ballantine says in his *Life of David Roberts*, the idea of establishing an Academy in Edinburgh, similar to the Royal Academy in London, originated with Raeburn, " but his lamented death deprived the scheme of the benefit of his powerful influence."

The academic honours which he obtained, though they neither increased his skill of hand, nor inspired him with a new ardour, appear to have extended his already ample practice ; and from that time forward he was a regular con-

tributor to the Royal Academy Exhibition of portraits from the chief families of the North. He became a favourite with all who wore tartan ; and it must be owned that the air of loftiness and rapt-up thought which he bestowed on his heads, suited well with the characters of those mountain chiefs, Macdonnells, Mackenzies, Campbells, Bruces, Hays, Scotts, Duffs, Gordons, Douglasses, Hamiltons, The Macnab, and many more, whose names are concealed under the common veil of ladies and gentlemen, in the portraits which appeared in the Royal Academy Exhibition, and attracted much notice.

Their massive and vigorous style of colouring, and the poetical way of giving much light amid much darkness, distinguished them from all other portraits in the Exhibition. The notice which they obtained, and the feeling that the Metropolis was the proper field for a man of genius, induced

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Raeburn, thus late in life, again to think of establishing himself in London. On this delicate point he consulted Sir Thomas Lawrence, who succeeded in persuading the Reynolds of the North to keep to his own side of the Border.

Meantime, the older he grew, his knowledge of art and his skill in handling seemed to increase. Critics and connoisseurs united in averring that he had now carried his own peculiar style as high as possible, and all concurred in thinking him second to none in manliness and vigour of mind. Wilkie loved his fine depth of colour; and Northcote, whom intimacy with Reynolds had made fastidious, declared that Raeburn's style of painting was the happiest of that day. The pictures which called forth these eulogiums were, perhaps, intrinsically second to none exhibited at that period; they were, moreover, in a new and peculiar style.

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There were, however, alleged heresies in Raeburn's time, which certain of the Royal Academicians desired to root out. One of them (no doubt Wilkie) addressed him on the subject in a style at once bold and agreeable. "I congratulate you," he said, "on the great improvements which you have made in the backgrounds of your pictures. The spell that has been upon you for many years is broken, and Raeburn is himself again. Your pictures are now altogether beautiful. There is no beautiful head and finely executed figure ruined by a systematic background; everything is in harmony, and your subject has fair play. I wish you could see the difference between your other earlier works and these. I suppose there is no more Prussian blue to be had in Scotland and all your Naples yellow is used up; or, perhaps, the climate of Edinburgh is altered for the better. I beg you to pardon

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this forwardness ; I have ever felt a great interest in your reputation, and been much mortified when, year after year, you persisted in a manner that was so disadvantageous to your fame. Pursue your *present plan*, and your immortality is certain.” In truth, the changes which the writer perceived in the background, had been made in obedience to the reiterated remonstrances of friends in London, and were in accordance with a taste which Raeburn called, without hesitation, corrupt and unnatural. He condemned the alteration, and said he had changed nature for affectation.

The time was come, however, in the autumn of 1822, when the talents of the artist were to meet a still more brilliant and imposing homage. His Majesty George IV., in the course of that visit which left so many grateful recollections in the mind of his Scottish subjects, determined to show his esteem for the fine arts

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by a special mark of honour conferred on the most distinguished of their professors. This view was happily fulfilled by conferring on Raeburn the dignity of Knighthood (then more highly esteemed than now). So far was this from having been the result of any application, that Raeburn had not the remotest idea of it till the evening before, when he received a letter from Mr. Peel, in the following words: "I beg leave to acquaint you that it is His Majesty's intention to confer on you the honour of knighthood, as a mark of his approbation of your distinguished merit as a painter," and requesting him to meet the King next day at Hopetoun House. The ceremony was performed in the great saloon, amid a numerous assemblage of company of the noblest in Scotland, and with the sword of Sir Alexander Hope.

Regarding this event, Sir David Wilkie gives

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the following account in a letter to his sister, dated 15th September 1822 :—

“ You would hear that one of the exercises of the Royal prerogative in Scotland was to confer the honour of Knighthood upon Mr. Raeburn and Captain Adam Ferguson. This happened on the day the King left Scotland, and when he was at Hopetoun House. Collins and I, with a variety of others, were invited to dine with Sir Henry Raeburn the day afterwards. Ferguson was there, and we had a most royal jollification. Sir Adam blushed even more than usual upon the occasion of his honours; and the ceremony, as it happened, was told us over and over, with new jokes every time. When dinner was over, we drank to the new-made knights. Sir Henry made a very modest reply, in which he attributed his honours to the kindness and favour of his friends, who were present.

Sir Adam said he could not make so good a speech as his fellow-knight had done, and that he would, if agreeable, sing us a song—a proposal we received with acclamation, when he sang us ‘The Laird of Cockpen,’ and afterwards, at our request, ‘The Turnemspike.’ Lady Raeburn would not allow herself to be called *My Lady* on any account, but was exceedingly hospitable to her guests, and pressed them to eat in the good old-fashioned Scottish style.

“From St. Bernard’s we went to Blair Adam, the seat of the Lord Chief Commissioner, where we were very kindly entertained.”

The honour thus bestowed on the painter, being completely sanctioned by public opinion, conferred equal credit on the giver and the receiver. His brother artists, instead of being moved with any feeling of envy, considered it as a noble tribute, which threw new lustre on themselves and their

profession. These sentiments they expressed by a public dinner given to Sir Henry on the 5th October. On this occasion Mr. Nasmyth, in name of his brethren, bore testimony to the high satisfaction felt by them at the choice made by His Majesty, and which they founded not more upon the high talent of Sir Henry Raeburn, than upon the many excellencies of his private character. Sir Henry answered in a dignified and appropriate manner, to the effect that he was glad of their approbation, and had tried to merit it; for he had never indulged in a mean or selfish spirit towards any brother artist, nor had at any time withheld the praise which was due to them when their works happened to be mentioned.

In the following May, His Majesty appointed him his first "limner and painter in Scotland, with all fees, profits, salaries, rights, privileges

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and advantages thereto belonging." The extent of those rights and privileges, and the value of those fees and profits, this eminent painter unhappily did not live long enough to ascertain.

The King, when conferring the dignity of Knighthood, had expressed a wish to have a portrait of himself painted by this great artist; who was, unhappily at the moment, prevented from visiting the Metropolis for the purpose of obeying the Royal commands. And His Majesty was so struck with his fine person and dignified bearing, that he is reported to have said to Sir Walter Scott, who was in constant attendance, that he would have made Raeburn a baronet could he have done so without injustice to the memory of Reynolds.

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## CHAPTER VI.

Raeburn's later Works his best—Earl of Hopetoun—Earl of Breadalbane—Marquis of Huntly—Lord Chief Commissioner Adam—Constable.—Portraits painted for himself—Sir W. Scott—Lord Jeffrey—Earl of Buchan—Sir John Sinclair—Rennie—Mackenzie (“The Man of Feeling”)—Lord Cockburn, &c.—Numerous Engravings of his Works.—His last Excursion with Scott, Shepherd and Adam.—Scott his last Portrait.—Illness and Death.—Artistic Merits.—Public Sympathy.—Honours paid to his Memory by Public Institutions in Edinburgh and London.—Sir Thomas Lawrence.—Sir David Wilkie.—Summary of Character.



T reflects great honour on the subject of this memoir that he never gave way to those secure and indolent habits, which advancing age and established reputation are so apt to engender. He continued, with all the enthusiasm of a student, to seek and to attain further improve-

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ment. The pictures of his two or three last years are unquestionably the best that he ever painted. It is necessary only to adduce, as examples, those of General the Earl of Hopetoun (distinguished for his stature as for his valour), of the Earl of Breadalbane, of Sir John Douglas, the Marquis of Huntly (the last Duke of Gordon), Mrs. Harvey and child, the Lord Chief-Commissioner Adam (sent to Scotland to institute trial by jury), Sir John Hay (of Haystoun), and Mr. Constable (the eminent publisher).

But perhaps the most interesting part of his recent works consists in a series of half-length portraits of eminent Scotsmen, which, during this period, he executed for his private gratification. They include Sir Walter Scott, Lord Jeffrey (alike distinguished at the Bar and in literature), Mr. F. Horner, the Earl of Buchan, Sir John Sinclair, Mr. H. Mackenzie (the author of *The*

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*Man of Feeling*), the Rev. Archibald Alison, Mr. Rennie (the great engineer), Mr. Cockburn (afterwards Lord Cockburn), Grecian Williams, and several others.

In regard to the first-named great ornament of Scottish literature, it is an interesting circumstance that his portrait was the very last painted by Sir Henry. Although the form of half-length does not afford scope for the display of his powers in grouping and ornamental accompaniment, the admirable truth with which not only the features, but the intellectual energies and expression of these eminent persons are here delineated, give them an interest much superior to that of ordinary portraits.

Like Sir Joshua, Raeburn has been well engraved on the whole. The number of his engraved portraits is remarkable, greater than any British painter except Reynolds, amounting to

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nearly one hundred and fifty. Beugo's vigorous and crisp graver has rendered worthily Dr. Spens, "Lord of the Unerring Bow," and Charles Turner's brown mezzotint of Sir Walter, and those of Sir Henry Moncreiff and Professor Jardine and Robison and many others, and Walker's stippling of Lord Hopetoun and Scott are masterpieces of art. There is also one head in line by the famous Sharpe, besides Ward (painter of the famous bull) in mezzotint.

Although Sir Henry had now nearly reached threescore and ten, yet his vigorous constitution, fortified by habitual temperance, gave a reasonable hope of his being yet for several years preserved to his friends and to the world. These hopes were doomed to be fatally disappointed. He appeared to enjoy the most perfect health, and was just returned from an excursion into Fife-shire with Sir Walter Scott, Miss Edgeworth,

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the Chief Baron Shepherd, Sir Adam Ferguson, and a small party of friends united under the auspices of Lord Chief-Commissioner Adam, who had for some years past interposed a parenthesis into the chapter of public business, for the purpose of visiting objects of historical curiosity and interest.

None of the friends on this occasion seemed more to enjoy the party or its objects than Sir Henry Raeburn. He showed on all occasions his usual vigour, both of body and intellect, visited with enthusiasm the ancient ruins of Saint Andrews, of Pittenweem, and other remains of antiquity, and contributed much to the hilarity of the party; and no one could have then supposed that the lamp which yielded a light so brilliant and agreeable was to be so speedily quenched.

When he returned to Edinburgh, Sir Walter

Scott sat to him in order that Sir Henry might finish two portraits—one, already mentioned, for the artist himself, and one for Lord Montague. These were the last pictures which the pencil of this great master ever touched—a subject of affectionate regret to the illustrious person represented, who had long been a friend of Raeburn.

Within a day or two afterwards this amiable and excellent man was suddenly affected with a general decay and debility, not accompanied by any visible complaint. This state of illness, after continuing for about a week to baffle all the efforts of medical skill, terminated fatally on the 8th July 1823, when he had reached the age of sixty-seven.

Cunningham appreciates his artistic talents as follows: “ His merits as a portrait-painter are very great. He aimed at elevation and dignity

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of style. He desired to bring out the mental qualities of his sitters, and considered the nice detail of the features as unworthy of a work of art. The distant view he took presented nature to him in its grandest expression, and he caught the ruling passion of the face by taking the broad result and not the detail. This was, no doubt, a dangerous experiment, and succeeded best with heads of natural dignity ; by neglecting the lesser features, all subordinate expression was sunk ; it was the application of the historical style to humble purposes, and Raeburn may be accused of conferring intellectual dignity upon heads unworthy of such honour.

“ One of his greatest triumphs is in his last portrait of Sir Walter Scott. The face of this illustrious man is far from expressing his powers when you are at his elbow ; but the distance at which Raeburn sought the character lent enchant-

ment at once, and in the light and shade of his masses the author of *Marmion* and *Old Mortality* appeared."

His decease excited the strongest sympathy, not only among the friends of Sir Henry, but throughout the public in general. The professors of the art felt, of course, an interest and sorrow peculiarly deep; and it was anxiously suggested, by several of the most eminent among them, that the remains of this great artist should be honoured with a public funeral. Although it was universally acknowledged that this honour was due, circumstances prevented the accomplishment of their wish.

On the 10th July, however, a meeting was held of the Royal Institution for the Encouragement of the Fine Arts in Scotland, and, with the Lord Provost in the chair, resolutions were passed expressing that the Meeting had with the most

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profound regret received the communication of the death of Sir Henry Raeburn, R.A., and His Majesty's Painter for Scotland; an event to be deplored, not more on account of the private virtues of that great artist, than of the pre-eminence to which he had arrived in that branch of the profession to which he had devoted his rare and distinguished talents, and which had mainly contributed to the reputation of the art in that quarter of the empire; and testifying their absolute persuasion that the progress of the art itself must be most materially retarded in that country by his sudden and premature death.

In London, though Sir Henry was comparatively much less known there, an equally strong sensation was produced. At a meeting of the Royal Academy, held on the 14th July, Sir Thomas Lawrence lamented the melancholy task which had devolved upon him, of officially an-

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nouncing to his brethren the death of one of their most distinguished Members. He expressed his high admiration for the talents of the deceased, and his unfeigned respect for that high feeling and gentleman-like conduct which had conferred a dignity on himself and the art which he professed. His loss, Sir Thomas conceived, had left a blank in the Royal Academy which could not be filled up. This unusual tribute excited the visible sympathy of all present, and Sir David (then Mr.) Wilkie, as a native of Scotland, took occasion to express his grateful feelings for the honour thus done to his country and his friend.

“Honest Allan Cunningham” sums up his personal character thus : “The character of Raeburn appears to have been every way unblemished ; he was a candid, modest man, ever ready to aid merit, and give a helping hand to genius in art. His varied knowledge,

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his agreeable manners, his numerous anecdotes, and his general conversation, at once easy and unaffected, with now and then a touch of humorous gaiety, made him a delightful companion: he told a Scotch story with almost unrivalled *naïveté* of effect; and did the honours of a handsome house and elegant table with all the grace of a high-bred gentleman. Through life he discharged, with blameless attention, all the duties of a good citizen. His pencil never kept him from his place in church on Sunday, and in the days of trouble he was a zealous volunteer. First and last, among all the children of art, no one was ever more widely respected than Sir Henry Raeburn; and his tall handsome figure, and fine open manly countenance, will not be forgotten for many a day ‘in the place which knew him.’”

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## CHAPTER VII.

Lady Raeburn.—Sir Henry's Sons, Peter and Henry.—Howden.—Charlesfield.—Dr. John Brown's visit.—Description of House and Pictures.—Raeburn Exhibition in 1876.



ADY RAEURN, older than her husband, survived him for ten years. Two sons were born of this marriage. Peter, the eldest, died about nineteen years of age, after having evinced great artistic genius; he painted a most impressive and interesting portrait of himself, which he presented as a last gift to his mother. Henry, the younger son of Dean-

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haugh and St. Bernard's, who, although he did not inherit the artistic genius of his father, had a great love of art and artists, survived his parents many years, and lived to a good old age. He acquired by marriage with Miss White the estate of Howden, and by purchase that of Charlesfield. Elizabeth, the first-born of this marriage, died in childhood, and is immortalized by her grandfather in an exquisite picture described farther on; but three sons and four daughters survived their parents. The sons died without issue.

While the youngest son was in possession of Charlesfield, Dr. John Brown visited the place, and records his impressions in the "Works of Sir Henry Raeburn," published by Mr. Elliot, as follows:—

"It is a snug, old Scotch house near Mid-Calder, on a burn of its own. . . . I shall never

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forget it, nor the kindness of the three friends—who showed me their cherished treasures, and who inherit the simplicity, heartiness, and glowing rich eyes of their grandfather. The house is overrun with the choicest Raeburns. . . . In the dining-room are the heads of his familiars, whose full portraits he had done—painted from love and for himself. I question if any such record of pictorial genius and friendship exists. The walls are literally covered. . . . The drawing-room is crowded with perfections. When you enter, above the fire-place is his own incomparable portrait, than which—as our President of the Royal Scottish Academy says—no better portrait exists ; it glorifies the little room, and is in perfect condition ; the engraving gives no full idea of the glow of the great dark eyes, the mastery of touch, the ardour and power of the whole expression. Opposite him is his dear little

wife, comely, and sweet and wise, sitting in the open air with a white head-dress, her face away to one side of the picture, her shapely, bare, unjewelled arms and hands lying crossed on her lap. . . .

“In the corner is the gem of all, a little oval picture of Eliza Raeburn, his eldest granddaughter, who died at six ; there she is—lovely, her lucid blue eyes, her snowy bosom, her little mouth, just open enough to indicate the milk-white teeth, the sunny hair, the straightforward gaze, the sweetness ! It is not possible to give in words the beauty of this ; Corregio or Giorgione need not have been ashamed of it, and there is a depth of human expression I have never seen in them ; she was her grandfather’s darling, and she must be of everyone who looks at her, though she has been fifty years in her grave.”

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The eldest of the four surviving daughters is married to Sir William Andrew, and is the present possessor of Charlesfield. The three celebrated pictures by Raeburn—his own portrait, that of Lady Raeburn, and of their son on the grey pony—are now at 29, Bryanston Square, London, in their possession.

Like the recent exhibition of the pictures of Sir John Millais, the exhibition of Raeburn's works in Edinburgh in 1876, was the crowning triumph of the master. The Painter's reputation, taken as a whole, emerged with additional lustre from the severe test imposed upon it by such a public examination, leaving the impression of extraordinary talent, of almost unrivalled artistic faculty, and of incessant and fruitful labour, continued to the end with unabated vigour and genius. Many of his finest portraits were absent, but the number exhibited amounted to 325, which

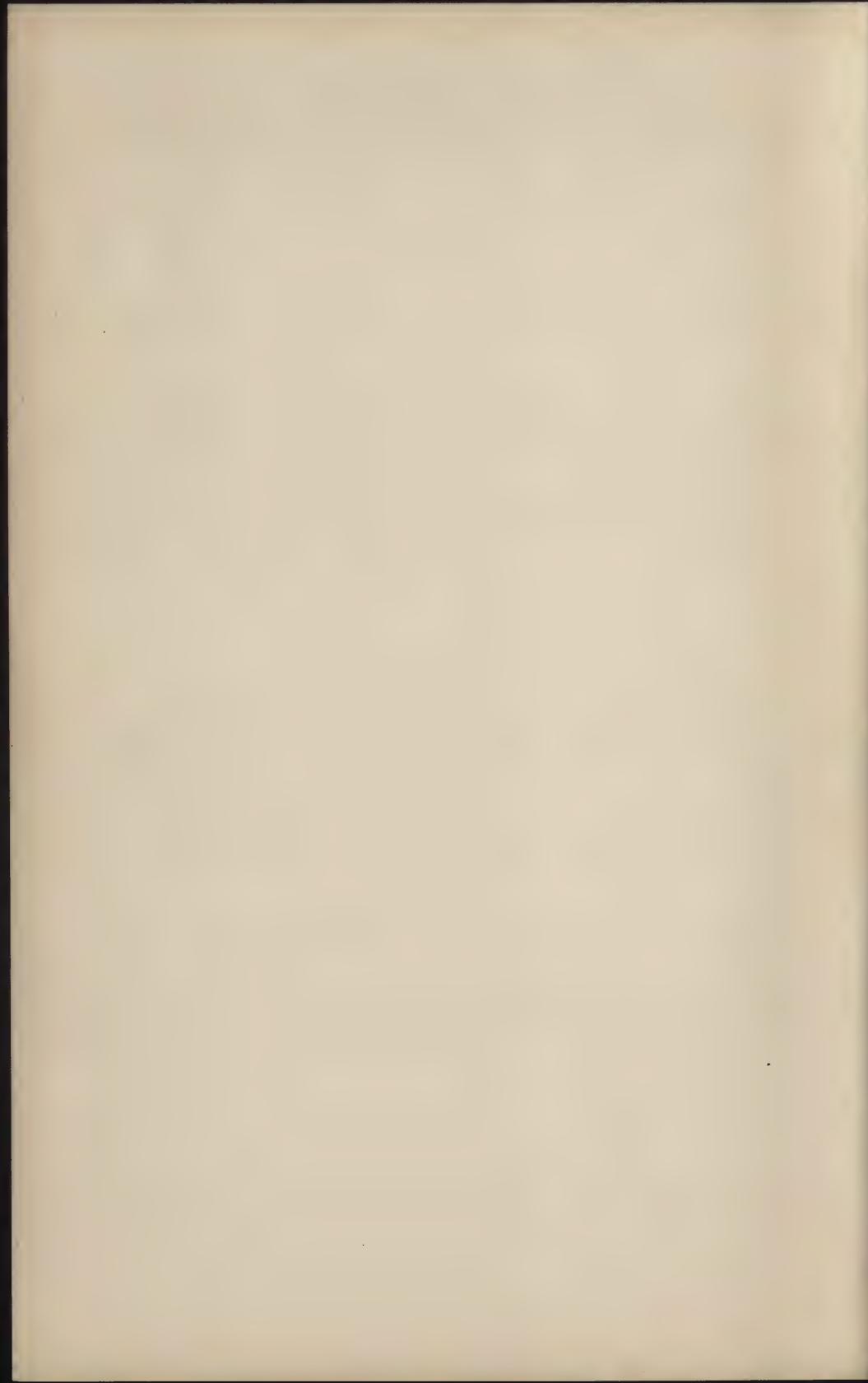
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number appears in the history of art to be without parallel. (A list is appended.)

That so much masterly work should have come from one man's hand is matter for wonder ; that the hand should be that of a Scotchman is matter for pride and rejoicing on the north side of the Border, and especially in the City of his birth.

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## APPENDIX.



## APPENDIX.

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*List of Works of Sir Henry Raeburn, R.A., exhibited in  
the Royal Academy, Edinburgh, 1876.*

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- 1 ABERCROMBY, ALEXANDER, LORD ; born 1745 ; educated at Edinburgh University ; passed Advocate 1766 ; Sheriff of Stirling 1780 ; raised to the Bench 1792 ; died 1795.

*Lent by the Faculty of Advocates, Edinburgh.*

- 2 ADAM, ALEXANDER, LL.D., eminent scholar and teacher ; author of *Roman Antiquities*, &c. ; born 1741 ; Rector of the High School 1768 ; among his pupils were Sir Walter Scott, Lord Brougham, the Horners (Leonard and Francis), Jeffrey, Pillans, and Cockburn ; LL.D. Edinburgh 1780 ; died 1809. As the clouds of death were gathering around him, and his eye-sight growing dim, fancying himself, during the wanderings of a weakened brain, in the midst of his pupils, he said, "It grows dark, boys ; you may go !" and almost immediately expired.

*Lent by the Board of Manufactures.*

3 ADAM, RIGHT HON. WILLIAM, of Blair-Adam, Lord-Lieutenant of Kinrossshire, Lord Chief Commissioner of the Jury Court of Scotland, a Bencher of Lincoln's Inn ; married, 1777, the Hon. Eleanora Elphinston, daughter of Charles, tenth Lord Elphinston, a sister of Admiral Lord Keith, by whom (she died 1800) he had a numerous family ; he died 1839.

*Lent by the Raeburn Family.*

4 ALISON, REV. ARCHIBALD, Minister of the Episcopal Church, Edinburgh ; Prebendary of Sarum ; author of *Essays on the Nature and Principles of Taste, &c.* ; married, 1782, Dorothea, daughter of Dr. John Gregory, Professor of the Theory of Medicine in the University of Edinburgh (Father of Dr. James Gregory, No. 135) ; Mr. Alison was the father of Sir Archibald Alison, bart., D.C.L., F.R.S., the eminent lawyer and historian, who was born 1792 and died 1867 (his son is the distinguished General Sir Archibald Alison), and of William Pulteney Alison, M.D., LL.D., F.R.S., Professor of the Practice of Medicine in Edinburgh University, and first Physician to Her Majesty in Scotland. Mr. Alison died in 1837.

*Lent by the Raeburn Family.*

5 ALLAN, ALEXANDER, Banker.

*Lent by Lieut.-Col. William Allan, 41st (Welsh) Regiment.*

6 ALLAN, LIEUTENANT-COLONEL GEORGE.

*Lent by Lieut.-Col. William Allan, 41st (Welsh) Regiment.*

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7 ALLAN, ROBERT, Banker.

*Lent by Miss Allan.*

8 ALLAN, MRS., with Daughter.

*Lent by Lieut.-Col. William Allan, 41st (Welsh) Regiment.*

9 ANDERSON, JOHN, of Inchyra.

*Lent by Mrs. Anderson, Dalhousie Grange.*

10 ANDERSON, MRS., of Inchyra.

*Lent by John A. Wood, Esq.*

— ARMADALE, LORD. (*See HONYMAN*, No. 150.)

11 BALFOUR, JAMES (“Jamie”), singing “Toddlin’ Hame”; an enthusiastic Jacobite, having been in the Rebellion of 1745. Painted for the Leith Golfers’ Hall.

*Lent by Colonel Babington.*

12 BANNATYNE, SIR WILLIAM MACLEOD (Lord Bannatyne); born 1743; admitted Advocate, 1765; Senator of College of Justice 1799; resigned his seat on the Bench, and Knighted 1823; died 1833.

*Lent by Sir Daniel Macnee, P.R.S.A.*

13 BEDFORD, JOHN, SIXTH DUKE OF, K.G.; born 1766; married, 1st, 1786, Georgiana Elizabeth, second daughter of George, fourth Viscount Torrington, and by her had, with other issue, Francis, afterwards seventh Duke, and John Earl Russell, the

distinguished statesman, orator, and writer, who was born 1792 and died 1878. The Duchess died 1801. The Duke married, 2ndly, 1803, Georgiana, fifth daughter of Alexander, fourth Duke of Gordon, and of the famous Duchess, and by her had issue; her Grace died 1853; his Grace died 1839.

*Lent by the Right Hon. W. P. Adam, of Blair-Adam,  
M.P.*

14 BELL, GEORGE JOSEPH; born at Edinburgh 1770; passed Advocate 1791; Professor of Scots Law, University of Edinburgh; Clerk of Session 1831; wrote the celebrated Commentaries on the Law of Scotland, &c.; died 1843.

*Lent by the Faculty of Advocates, Edinburgh.*

15 BELL, ROBERT; born 1782; Advocate; Sheriff of Berwickshire; Procurator of Church of Scotland; died 1861.

*Lent by Lord Moncreiff of Tullibole (Lord Justice Clerk).*

16 BELL, MRS. ROBERT (Eleanora Jane Ross); born 1789; daughter of Colonel Andrew Ross; wife of above; died 1831.

*Lent by Lord Moncreiff of Tullibole (Lord Justice Clerk).*

17 BLACK, JOHN, M.D., Kirkcaldy; died 1799.

*Lent by Mrs. Hunter.*

18 BLACK, JOSEPH, M.D.; born at Bordeaux of Scotch parents 1728; educated at Belfast, Glasgow, and Edinburgh; M.D. 1754; succeeded Dr. Cullen in Glasgow Chair of Chemistry 1756; and in his Edinburgh Chair 1766; investigated the subject of "Latent Heat" 1759-63; died 1799; his *Elements of Chemistry* published in 1803.

*Lent by Sir George Warrender, Bart.*

19 BLAIR, ANNE, Eldest daughter of the Right Hon. Robert Blair of Avontoun, Lord President of the Court of Session, and wife of the second Lord Meadowbank (No. 220): at age 34. Painted 1818.

*Lent by Allan A. Maconochie Welwood, Esq., of Meadowbank.*

20 BLAIR, REV. HUGH, D.D., eminent divine; born 1718; educated at Edinburgh University; Minister of the High Church; instituted Chair of Rhetoric and Belles Lettres in the University of Edinburgh, was first Professor 1760; wrote well-known *Sermons* 1770-1800, *Dissertation concerning Ossian* 1762; died 1800.

*Lent by Henry Temple Blair, Esq., of Avontoun.*

21 BLAIR, RIGHT HON. ROBERT, of Avontoun, Linlithgowshire; born 1741; educated at Edinburgh High School; Advocate 1764; Dean of Faculty 1808; Lord President of Court of Session 1808; died 1811. Painted in May 1811.

*Lent by the Society of Writers to H.M. Signet.*

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22 BLAIR, MASTER WILLIAM, of Avontoun, son of above; passed Advocate 1821; died 1873. Painted about 1814.

*Lent by Miss Cornelia Blair, Scotstown.*

23 BONAR, ALEXANDER, of Ratho, third son of John, titular Baron of Keltye, and tenth Laird of Kilgraston; born 1750; acquired the lands of Ratho, and was succeeded therein in 1789 by his son John.

*Lent by A. B. Fleming, Esq.*

24 BONAR, MRS.

*Lent by A. B. Fleming, Esq.*

25 BOOTHBY, SIR BROOKE, seventh Baronet, a minor poet, and of the literary circle at Lichfield, of which Miss Seward, Dr. Darwin, and Edgeworth, were distinguished members; author of *Fables and Satires*, and other works; married Susanna, daughter and sole heiress of Robert Bristoe, of Hampshire, and had an only child, Penelope, who died young. Sir Brooke died in 1824, and was succeeded by his brother William.

*Lent by James T. Gibson-Craig, Esq.*

26 BOSWALL, THOMAS, of Blackadder. Painted about 1822. His daughter and heiress, Euphemia, was married in 1847 to Sir George Augustus Frederick Houston, who thereupon assumed the additional surname of Boswall.

*Lent by Sir Geo. A. F. Houston Boswall, Bart.*

7 BOSWALL, MRS., of Blackadder. Painted about 1822.

*Lent by Sir Geo. A. F. Houston Boswall, Bart.*

28, 29 BOY, TWO STUDIES OF A.

*Lent by the Raeburn Family.*

30 BOY WITH CHERRIES, STUDY OF A.

*Lent by the Raeburn Family.*

31 BRAIDWOOD, WILLIAM, first Manager of the Caledonian Insurance Company.

*Lent by the Directors of the Caledonian Insurance Company.*

— BRAXFIELD, LORD. (*See* MACQUEEN, No. 212.)

32 BREMNER, JAMES, Solicitor of Stamps for Scotland; died 1826 in his 80th year; First President of Society of Solicitors before the Supreme Courts.

*Lent by the S. S. C. Society.*

33 BREWSTER, SIR DAVID, K.H., D.C.L.; born 1781; educated at Edinburgh University for the Church; commenced *Edinburgh Encyclopædia* 1808, continued till 1830; invented polyxonal lens for lighthouses and the kaleidoscope and lenticular stereoscope; wrote *Depolarisation of Light* 1813, *Optics* 1831, *Letters on Natural Magic* 1831, *More Worlds than One* 1854; Knighted 1832; Principal of the United College of St. Andrews; Principal of Edinburgh University 1860; died 1868.

*Lent by the Raeburn Family.*

34 BRUCE, ROBERT, of Kennet, Clackmannan, M.P. for county Clackmannan; born 1795; married, 1st, 1825, Anne, daughter of William Murray, of Tonchadam and Polmaise, in Stirlingshire, by whom he had no

issue ; and 2ndly, 1848, Jane Dalrymple Hamilton, daughter of Sir James Fergusson, Bart., by whom he left at his decease, 1868, a son, Alexander Hugh, afterwards Lord Balfour of Burleigh by the removal of the attainder, and a daughter, Henrietta Anne, to whom Her Majesty, by warrant in 1870, granted the rank and precedence of a Baron's daughter. Painted about 1815.

*Lent by Lord Balfour of Burleigh.*

35 BUCHAN, DAVID STEUART, EARL OF, sixth of the house of Erskine, but the eleventh from the period when the earldom was conferred upon James Steuart, son of Sir James Steuart, the Black Knight of Lorn, by his wife Jane, Queen of Scotland, widow of James I. and mother of James II.; born 1742; married, 1771, Margaret, eldest daughter of William Fraser, of Fraserfield, Aberdeenshire, but by her (who died 1819) had no issue. The Earl was a friend of Burns; he died 1829, and was succeeded by his nephew, Henry David Erskine.

*Lent by the Raeburn Family.*

36 BUCHAN, ROBERT. Painted in 1823.

*Lent by his Niece, Mrs. Henderson.*

37 BUCHANAN, REV. WALTER, D.D., Minister of Canon-gate ; died 1832.

*Lent by Robert Foulis, Esq., M.D.*

38 BUCHANAN, MRS.

*Lent by Robert Foulis, Esq., M.D.*

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— BUCHANAN, MRS., of Arnsprior. (*See EDMONDSTONE, No. 96.*)

39 BYERS, JAMES, of Tonley, Aberdeenshire; antiquary; resided abroad many years; left a posthumous work entitled *Hypogaei*, describing archæological researches in Etruria, which was edited by F. Howard, 1842.  
*Lent by the Raeburn Family.*

40 CAMPBELL, COLONEL ALEXANDER, of Possil.  
*Lent by G. MacLachlan, Esq., of Castle Lachlan.*

41 CAMPBELL, MRS., of Possil.  
*Lent by G. MacLachlan, Esq., of Castle Lachlan.*

42 CAMPBELL, MRS. COLIN, of Park.  
*Lent by F. MacLachlan, Esq., of Castle Lachlan.*

43 CAMPBELL, LORD FREDERICK, son of the fourth Duke of Argyll; born about 1736; married, 1769, Mary, daughter of Amos Meredith, and widow of Lawrence, fourth Earl Ferrers, but had no issue; M.P. for Glasgow Burghs 1761-74; for Argyll County 1780-99; Privy Councillor 1765; Lord Clerk Register 1768; founded Register House, Edinburgh; thanked by Court of Session for services; died 1816.  
*Lent by H. M. General Register House.*

44 CAMPBELL, LADY HUME, of Marchmont, Berwickshire, with infant son; wife of Sir William Hume Campbell, sixth Baronet, who was born 1767, and assumed

the surname of Hume-Campbell, according to the Will of Hugh, last Earl of Marchmont (his grand-uncle), who died in 1792, without male issue; Sir William died in 1833, leaving an only child, Hugh, the seventh Baronet.

*Lent by Sir Hugh Hume-Campbell, Bart., of Marchmont.*

45 CAMPBELL, JOHN, Senr.

*Lent by G. Maclachlan, Esq., of Castle Lachlan.*

46 CAMPBELL, MRS., Senr.

*Lent by G. Maclachlan, Esq., of Castle Lachlan.*

47 CAMPBELL, Father of the late Robert N. Campbell, of Kailzie.

*Lent by G. Maclachlan, Esq., of Castle Lachlan.*

48 CAMPBELL, of Park.

*Lent by G. Maclachlan, Esq., of Castle Lachlan.*

— CAMPERDOWN, VISCOUNT. (*See* LORD DUNCAN, No. 83.)

49 CARNEGIE, DAVID, third son of Sir John Carnegie, of Pittarrow, by his wife Mary, daughter of Sir Thomas Burnett, of Leys.

*Lent by James Carnegie, Esq., his Nephew.*

50 CATHCART, ROBERT, W.S. Painted in 1812 or 1813.

*Lent by Miss Cathcart.*

51 CAY, ROBERT HODSHON, of North Charlton, North-umberland; born 1758; one of the judges of the Consistorial Court, and Judge of the High Court of Admiralty in Scotland; married Elizabeth, daughter of John Liddell, of North Shields. Painted about 1810.

*Lent by John Cay, Esq.*

52 CAY, MRS. JOHN, of North Charlton, mother of Judge Cay; daughter of Ralph Hodshon, of Lintz. Painted in 1810.

*Lent by John Cay, Esq.*

53 CHALMERS, GEORGE, of Pittencrieff.

*Lent by Magistrates and Town Council of Dunfermline.*

54 CHILD, PORTRAIT OF A.

*Lent by the Raeburn Family.*

55 CHILD, STUDY OF A.

*Lent by the Raeburn Family.*

56 CHILDREN AND LADY. Children by Raeburn, Lady (Mrs. Raeburn, Sir Henry's daughter-in-law) painted after his death by Sir J. Watson Gordon.

*Lent by the Raeburn Family.*

— CLERK, MRS. ISABELL. (See WEDDERBURN, No. 314.)

57 CLERK, SIR JOHN, of Penicuik, county Edinburgh, fifth Baronet, and LADY CLERK; died 1798 without issue, and was succeeded by his nephew George,

who was M.P. for many years, and prominent as a public man. The Clerks of Penicuik are descended from John Clerk, who was proprietor of the lands of Kilhunty, in Badenoch, and, having attached himself to the party of the unfortunate Mary, Queen of Scotland, in opposition to his superior, the Earl of Huntly, was obliged to leave that part of the country in 1568.

*Lent by Sir George Douglas Clerk, Bart.*

58 CLERK, JOHN, Advocate, afterwards Lord Eldin. An earlier portrait than the following.

*Lent by Sir George Douglas Clerk, Bart.*

59 CLERK, JOHN (Lord Eldin), son of John Clerk of Eldin (No. 60); born 1757; admitted to the Bar 1785; Senator of the College of Justice; died 1832.

*Lent by Sir William Gibson-Craig, Bart., of Riccarton.*

60 CLERK, JOHN, F.R.S., of Eldin; born about 1736; father of Lord Eldin; author of *Essay on Naval Tactics*; inventor of the naval tactic of breaking the enemy's line, employed by Rodney's fleet in West Indies in 1782; died 1812.

*Lent by Sir George Douglas Clerk, Bart.*

61 COCKBURN, HENRY LORD; born at Edinburgh 1779; educated at High School and University; passed Advocate 1800; Advocate-Depute 1806; Solicitor-General 1830; Lord Rector of Glasgow University 1831; raised to the Bench 1834; contributor to *Edinburgh Review*; wrote "Memorials" of his times; died 1854.

*Lent by the Raeburn Family.*

61 **COLT, ROBERT**, of Auldhame, Haddingtonshire, and LADY (Miss Dundas), and of Inveresk, Edinburghshire, and Gartsherrie, Lanarkshire; born 1756; married 1778 Grace, daughter of the Right Hon. Robert Dundas, of Arniston, Lord President of the Court of Session (No. 85); she died 1798; he died 1797.

*Lent by Mrs. Jane Colt, Sen., of Gartsherrie.*

63 **CONSTABLE, ARCHIBALD**, publisher; born at Kellie 1775; bookseller in Edinburgh 1795; published first number of *Edinburgh Review* 1802, Sir W. Scott's Poetry 1806, *Waverley Novels* 1814; died 1827. *Constable's Miscellany* was the pioneer of the various "Libraries" of cheap books. Painted about 1822.

*Lent by Thomas Constable, Esq., Queen's Printer.*

64 "CONTEMPLATION," a Lady (Mrs. Johnstone).

*Lent by the Raeburn Family.*

65 **CRAIG, SIR JAMES GIBSON, BART.**, of Riccarton, Midlothian; born 1765; son of William Gibson, merchant, Edinburgh; W. S. 1786; prominent advocate of Reform, and in Whig movements of his time; married, 1796, Anne, daughter of J. Thomson of Edinburgh; created Baronet 1831; died 1850, being succeeded by his eldest son William (No. 67). Sir James assumed the additional surname and arms of Craig in virtue of the entail made in 1818 by Robert Craig of Riccarton.

*Lent by Sir William Gibson-Craig, Bart., of Riccarton.*

## 66 CRAIG, LADY GIBSON.

*Lent by Sir William Gibson-Craig, Bart., of Riccarton.*

67 CRAIG, WILLIAM GIBSON, of Riccarton, afterwards 2nd Baronet, P.C.; born 1797; married, 1840, Betsy Sarah, daughter of J. H. Vivian, M.P., of Singleton; for some years a Lord of the Treasury; Lord Clerk Register and Keeper of the Signet; M.P. for county and city of Edinburgh; died 1878; succeeded by his son James Henry. Painted about 1818.

*Lent by Sir William Gibson-Craig, Bart., of Riccarton.*

68 CRAIG, WILLIAM (Lord Craig), Senator of the College of Justice; died 1813, aged 68. Painted about 1810.

*Lent by Andrew Hay Wilson, Esq.*

## 69 CRAIG, MRS.

*Lent by the Rev. John Weir.*

— CRAIGIE-HALKETT. (*See HALKETT, No. 137.*)

70 CRAWFORD, MR., Merchant, Glasgow.

*Lent by the Right Hon. the Lord Justice-General.*

— CRICHTON, LADY ELIZABETH PENELOPE (with her mother, Countess of Dumfries, No. 81); daughter of Patrick Macdowal, fifth Earl of Dumfries (No. 82); married to John, Viscount Mountstuart, eldest

son of John, fourth Earl and first Marquis of Bute, and, dying in the lifetime of her father, left two sons, the elder of whom, John, inherited the Earldom of Dumfries 1803, and the Marquisate of Bute 1814.

*Lent by the Marquis of Bute.*

71 DALZEL, ANDREW, Professor of Greek in the University of Edinburgh ; born 1742 ; died 1806.

*Lent by the Raeburn Family.*

72 DAVIDSON, REV. THOMAS, D.D., of Muirhouse ; died in 1827, aged 81.

*Lent by Mr. Davidson, of Muirhouse.*

73 DEUCHAR, DAVID, of Morningside (Miniature).

*Lent by Miss Deuchar.*

74 DICKSON, REV. ROBERT, D.D., Minister of South Leith ; died 1824, aged 66.

*Lent by Kirk Session of South Leith.*

75 DOG, STUDY OF A.

*Lent by Maitland Wardrop, Esq.*

76 DOUGLAS, REV. ROBERT, D.D., Minister of Galashiels ; died 1820 in his 74th year. Painted in 1813.

*Lent by the Misses Thomson.*

77 DRUMMOND, GENERAL, of Machanay. Painted before 1817.

*Lent by J. Buchanan Baillie Hamilton, Esq., of Arn-prior and Cambusmore.*

## 78 DRUMMOND, HARLEY.

*Lent by T. Macknight Crawford, Esq., of Cartsburn.*

## 79 DRUMMOND, CAPTAIN J., R.N.

*Lent by Sir James H. Williams Drummond, Bart., of Hawthornden.*

80 DEUMMOND, LADY, of Hawthornden, Midlothian ; Mary, daughter of Dr. Ogilvie, of Murtle, a lineal descendant of Sir John Drummond, first of Hawthornden, and heiress, by special settlement, of her cousin, Mrs. Barbara Drummond (who died without issue in 1789, wife of Dr. William Abernethy Drummond, and only daughter and heiress of William Drummond, of Hawthornden) ; married Captain John Forbes, R.N., who then assumed the additional surname and arms of Drummond ; Captain Forbes-Drummond was created a Baronet 1826 for distinguished naval service, with remainder to his son-in-law, the husband of his only daughter ; he died 1829.

*Lent by Sir James H. Williams Drummond, Bart., of Hawthornden.*

81 DUMFRIES, MARGARET, COUNTESS OF, (with her daughter, Lady Elizabeth Penelope Crichton, which see,) daughter of Ronald Crauford, of Restalrig, county Edinburgh ; married, 1771, Patrick Macdowal, of Freugh, fifth Earl of Dumfries. (See next.)

*Lent by the Marquis of Bute.*

82 DUMFRIES, PATRICK MACDOWAL, FIFTH EARL OF, of Freugh, (with Flora, Countess of Loudon, which see,) son of Elizabeth, sister of William, fourth Earl, who

died in 1768 without issue; married, 1771, Margaret Crauford (No. 81); died 1803; succeeded by his grandson John, second Marquis of Bute. (See LADY ELIZABETH PENELOPE CRICHTON.)

*Lent by the Marquis of Bute.*

83 DUNCAN, ADMIRAL (ADAM) LORD, second son of Alexander Duncan, Provost of Dundee; born 1731; entered the navy 1746; married, 1777, Henrietta, second daughter of the Right Hon. Robert Dundas, of Arniston, Lord President of the Court of Session (No. 85); distinguished under Rodney at Cape St. Vincent against Don Juan de Langara 1780; Rear-Admiral of the Blue 1787; under Admiral De Winter, defeated the Dutch at Camperdown 1797; thanked on board his ship by George III., and by both Houses of Parliament; created in the same year Baron Duncan of Lundie and Viscount Duncan of Camperdown; City of London gave him the freedom and a sword; died 1804, and was succeeded by his elder son, Robert Dundas, who acquired the Earldom in 1831; his second daughter Henrietta married, 1804, Sir James Fergusson, Bart., of Kilkerran.

*Lent by the Incorporation of the Trinity House, Leith.*

84 DUNCAN, ANDREW, Senr., M.D.; born 1744; educated, and lectured on Medicine, at Edinburgh; President of College of Physicians 1790; Professor of Medicine, Edinburgh University; first Physician to the King for Scotland 1821; wrote *Annals of Medical Science*, &c.; died 1828. Painted about 1819.

*Lent by the Royal College of Physicians.*

85 DUNDAS, ROBERT, of Arniston, Midlothian, second Lord President of the Court of Session of that name, son of the first Lord President Dundas by his first wife, and half brother to Viscount Melville (No. 221); M.P. for Midlothian; married, 1st, Henrietta, daughter of Sir James Carmichael; their daughter Henrietta was married to Adam, first Viscount Duncan (No. 83); he married, 2ndly, Jean, daughter of William Grant (Lord Prestongrange), and had by her, with other issue, Robert, his heir (No. 87), and Grace, married to Robert Colt, of Auldhame (No. 61); died 1787. Painted about 1787.

*Lent by Robert Dundas, Esq., of Arniston.*

86 DUNDAS, MRS., of Arniston. Painted about 1793.

*Lent by Robert Dundas, Esq., of Arniston.*

87 DUNDAS, ROBERT, of Arniston; Lord Chief Baron of Court of Exchequer in Scotland; son of Robert Dundas (No. 85), by his second wife; born 1758; Advocate 1779; Solicitor-General 1784; Lord Advocate 1789; married, 1787, the Hon. Elizabeth Dundas, eldest daughter of Henry, first Viscount Melville (No. 221); died 1819. Painted about 1793.

*Lent by Robert Dundas, Esq., of Arniston.*

88 DUNDAS, MRS., of Dundas, Linlithgow; Christian Stirling, second daughter of Sir William Stirling, Bart., of Ardoch; born 1762; married, 1784, to George Dundas of Dundas; died 1832.

*Lent by Sir William Stirling-Maxwell, Bart., M.P., of Keir and Pollok.*

89 DURHAM, MRS. THOMAS, wife of the third son of James Durham, of Largo.

*Lent by Mrs. Dundas Durham.*

90 DURHAM, MRS., of Largo, Fifeshire.

*Lent by Mrs. Dundas Durham.*

91 EDGAR, ALEXANDER, of Auchingrammont, in Lanarkshire, and of Wedderlie in Jamaica ; died 1820.

*Lent by Lieut.-Col. James Handasyde Edgar, 69th Regiment.*

— EDGAR, ANN. (See LADY RAEBURN, No. 248.)

92 EDGAR, HANDASYDE, M.D., F.R.S.E., third son of Alexander Edgar, of Auchingrammont ; died 1810.

*Lent by Lieut.-Col. James Handasyde Edgar, 69th Regiment.*

93 EDGAR, JAMES, of Auchingrammont ; died 1813.

*Lent by Lieut.-Col. James Handasyde Edgar, 69th Regiment.*

94 EDGAR, JAMES, infant son of above ; died 1794.

*Lent by Lieut.-Col. James Handasyde Edgar, 69th Regiment.*

95 EDGAR, MR.

*Lent by the Raeburn Family.*

96 EDMONDSTONE, MURRAY KYNYNMOND, wife of John Buchanan, of Arnsprior. Painted before 1808.

*Lent by J. Buchanan Baillie Hamilton, Esq., of Arnsprior and Cambusmore.*

97 ELDER, RIGHT HON. THOMAS, of Forneth; born 1737; married, 1765, Emelia, eldest daughter of P. Husband, of Logie; Lord Provost of Edinburgh, 1788-90, 1792-4, 1796-8; first Lieut.-Col. of Royal Edinburgh Volunteers 1794; Postmaster-General for Scotland 1795, till his death 1799. Painted in 1798 for the University of Edinburgh, the new buildings of which were erected mainly owing to his indefatigable exertions.

*Lent by George Bayley, Esq., W.S.*

— ELDIN, LORD. (See CLERK, Nos. 58 and 59.)

98 ELLIOT, CORNELIUS, of Wolfelee.

*Lent by Sir Walter Elliot, K.C.S.I., of Wolfelee.*

99 ELLIOT, MARGARET (Miss Rannie), wife of above; died 1796.

*Lent by Sir Walter Elliot, K.C.S.I., of Wolfelee.*

100 ELLIOT, WILLIAM, eldest son of above; Major 1st Madras Cavalry; died in India 1805.

*Lent by Sir Walter Elliot, K.C.S.I., of Wolfelee.*

101 ERSKINE, ANNE, daughter of John Erskine, of Dun, and wife of John Wauchope (No. 310); died 1811.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

102 ERSKINE, HON. HENRY, of Amondell, Linlithgowshire; distinguished advocate, profound lawyer, and brilliant wit; second son of Henry David, fifth Earl of Buchan, and brother of David Steuart, the sixth Earl; born in Edinburgh 1746; admitted Advocate 1768; Lord Advocate 1783; Dean of Faculty 1786; Lord Advocate and M.P. for Dumfries Burghs 1806-7; retired 1812; married, 1st, 1772, Christian, only child and heiress of George Fullerton, of Broughton Hall, by whom (who died 1804) he had, with other issue, Henry David, afterwards seventh Earl; Mr. Erskine married, 2ndly, 1805, Erskine, daughter of Alexander Monro, of Glasgow, and widow of John Turnbull, but by her had no issue; he died in 1817. Painted about 1805.

*Lent by Miss Fullarton.*

103 ERSKINE, HON. MRS., eldest daughter of George Mackay (son of George, third Lord Reay), whose issue were raised to the rank of sons and daughters of a Baron, on the succession of their brother to the peerage; she married the Rev. John Erskine, D.D., of Carnock.

*Lent by Miss Burnett, of Kemnay.*

104 ERSKINE, REV. JOHN, D.D., eldest son of John Erskine, of Carnock, an eminent lawyer, and Margaret, daughter of the Hon. James Melville, of Balgairn, Fifeshire; intended for the Bar; became a minister 1743; D.D. 1766; died in 1803, in his 82nd year. He is described by Sir Walter Scott in *Guy Mannering*.

*Lent by Miss Burnett, of Kemnay.*

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105 FEMALE, STUDY OF A. Painted in Rome.

*Lent by James T. Gibson-Craig, Esq.*

106 FERGUSON, ADAM, LL.D.; born 1724; chaplain in 42nd Regiment; served in Flanders; tutor to the Bute family; Professor of Natural Philosophy in Edinburgh University 1759, of Moral Philosophy 1764; wrote *History of Roman Republic* 1783; died 1816.

*Lent by the University of Edinburgh.*

107 SAME.

*Lent by Mrs. Ferguson.*

108 FERGUSON, MRS., of Raith, and her two children, Ronald and Beatrice.

*Lent by Mrs. Munro Ferguson, of Raith.*

109 FERGUSON, WILLIAM, of Kilrie.

*Lent by Mrs. Munro Ferguson, of Raith.*

110 FETTES, SIR WILLIAM, Bart.; born 1750; died 1836; Uncle of Sir William Fettes Douglas, the distinguished President of the Royal Scottish Academy.

*Lent by the Trustees of Fettes College.*

111 FETTES, WILLIAM, only son of above; born 1787; died 1815.

*Lent by the Trustees of Fettes College.*

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112 FINLAY, MRS. ALEXANDER (Miss Justine Camilla Wynne), of Glencorse, near Edinburgh.

*Lent by Lieut.-Col. J. E. Sharp, Executor of J. Connell, Esq.*

113 FORBES, SIR WILLIAM, sixth Baronet, of Pitsligo, Aberdeen; a banker of great eminence in Edinburgh; and Sir Walter Scott says, in his notes to *Marmion*, that "he was unequalled, perhaps, in the degree of individual affection entertained for him by his friends, as well as in the general esteem and respect of Scotland at large." He was also of considerable literary ability, wrote *Life of Beattie*; he married, in 1770, Elizabeth, daughter of Sir James Hay, Bart. (No. 143), of Haystoun, and had issue, of whom the eldest daughter was married to Sir Alexander Wood, K.C.M.G., and died his widow in 1863. Sir William died in 1806, and was succeeded by his eldest son William (No. 115).

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

114 SAME.

*Lent by Lord Clinton.*

115 FORBES, SIR WILLIAM, seventh Baronet, of Pitsligo; son of preceding; married, 1797, Williamina, sole child and heiress (by Lady Jane Leslie, his wife) of Sir John Stuart, Bart., of Fettercairn. Sir William died 1828, succeeded by his second son, John Stuart (No. 117); his third son, born 1806, married, 1833, Jemima Rebecca, daughter of Macdonell, of Glengarry (No. 196), and died in 1859, having, with other issue, William, afterwards the ninth Baronet. Picture unfinished.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

116 FORBES, WILLIAM, with dog; eldest son of the preceding; died unmarried 1826.

*Lent by Lord Clinton.*

117 FORBES, JOHN STUART (afterwards eighth Baronet), of Pitsligo, with dog; second son of Sir William, seventh Baronet; born 1804; married, 1834, Lady Harriet Louisa Anne Kerr, third daughter of William, sixth Marquis of Lothian; assumed the additional surname and arms of Hepburn, on the death of Alexander Hepburn Murray Belsches, as heir of entail to Barony of Invermay, and as heir-at-law to the estate of Balmanno, both in Perthshire; died 1866, and was succeeded by his nephew William.

*Lent by Lord Clinton.*

118 FRASER, ALEXANDER MACKENZIE, of Castle Fraser, Ross-shire; M.P. for Ross-shire; lieut.-general in the army, and colonel of the 78th Highlanders; derived from his mother the estate of Inverallochy, and that of Castle Fraser from her younger sister Elizabeth, and assumed in consequence the additional surname of Fraser; married, 1786, Helen, sister of Francis, Lord Seaforth; died 1809. Picture unfinished.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

119 FULLARTON, WILLIAM, of Skelden, Ayrshire; advocate. Painted about 1805.

*Lent by Miss Fullarton.*

120 GALLOWAY, BAILIE WILLIAM; Treasurer of George Watson's Hospital.

*Lent by the Merchant Company of Edinburgh.*

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121, 122, 123, 124. GENTLEMEN, unnamed. (Four Portraits.)

*Lent by the Raeburn Family.*

125 GILCHRIST, EBENEZER, of Newtonaird; Manager of the British Linen Co. Bank, Edinburgh. Painted 1814.

*Lent by John McCulloch, Esq., Banker.*

126 GIRL, A YOUNG, sitting leaning on a Portfolio.

*Lent by James T. Gibson-Craig, Esq.*

— GLENGARRY. (*See* MACDONELL, No. 196.)

127 GORDON, GEORGE, (fifth and last) DUKE OF, best known as Marquis of Huntly; born 1770; with Duke of York in Flanders; raised 92nd Regiment, or Gordon Highlanders; Colonel 1796; sometime Governor of Edinburgh Castle; served in Ireland and Holland; General 1819; G.C.B. 1820; married, 1813, Elizabeth, daughter of Alexander Brodie, of Arnhall, N.B., but by her (who died 1864) had no issue; succeeded to Dukedom 1827; died in 1836, when the Dukedom became extinct.

*Lent by the Right Hon. the Lord Justice-General.*

128 GORDON, JOHN, of Aikenhead.

*Lent by John Gordon, Esq., of Aikenhead.*

129 GORDON, MRS., of Aikenhead.

*Lent by John Gordon, Esq., of Aikenhead.*

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130 **Gow, NEIL**; a celebrated violin-player and composer of Scottish airs; born at Inverness 1727; died 1807. Raeburn, in addition to one painted for himself, made four portraits of Neil Gow, one for the County Hall, Perth, the others for the Duke of Athol, Lord Grey, and William Maule, afterwards Lord Panmure.

*Lent by Robert Salmond, Esq.*

131 **GRAEME, JOHN**, of Eskbank.

*Lent by Miss Graeme.*

132 **GRAEME, MRS.**

*Lent by Miss Graeme.*

133 **GRANT, SIR JOHN PETER, M.P.**, of Rothiemurchus, Inverness-shire; held a high judicial position in India for many years; died 1848. (Miniature.)

*Lent by James T. Gibson-Craig, Esq.*

134. **GRAY, JOHN**, of Newholm; Town Clerk of Edinburgh.

*Lent by Alexander Cunningham, Esq., W.S.*

135 **GREGORY, JAMES, M.D.**; born at Aberdeen 1753; son of Professor John Gregory, by Elizabeth, his wife, daughter of the thirteenth Lord Forbes. (Dr. John Gregory was Professor of the Theory of Medicine in Edinburgh University, and author of *A Father's Legacy to his Daughter*, and other works, and was descended from the Scottish family of Gregory, celebrated for two centuries in science and literature, of which was James Gregory, the great mathematician.)

Dr. James Gregory was Professor of the Theory of Physic, Edinburgh, 1776; succeeded Dr. Cullen as Professor of Practice of Physic 1790; President of Royal College of Physicians 1798; wrote *Conspectus Medicinae Theoreticæ, Philosophical and Literary Essays*, &c.; married a daughter of Macleod, of Geanies (No. 209); died 1821. Painted about 1796.

*Lent by Miss Gregory.*

136 GREGORY, MRS.; wife of preceding, and daughter of Macleod, of Geanies (No. 209); born 1770; died 1847. Painted about 1796.

*Lent by Miss Gregory.*

137 HALKETT, MRS. CRAIGIE; daughter of Sir John Marjoribanks, Bart., of Lees, Berwickshire; wife of Charles Craigie Halkett, who assumed the surname of Inglis on succeeding, in 1849, to Sir John Inglis, Bart., of Cramond, Midlothian.

*Lent by Miss Sands.*

138 HAMILTON, LADY; Margaret, sixth daughter of James Stirling, of Keir; born 1720; married, in 1750, to Sir Hugh Hamilton, Bart., of Rosehall; died 1802.

*Lent by Sir William Stirling-Maxwell, Bart., M.P., of Keir and Pollok.*

139 HAMILTON, JAMES, Senr., M.D.; born 1749, at Cramond; Physician to the Royal Infirmary, Edinburgh, &c.; wrote on medical subjects; died 1835. The last denizen of Edinburgh who adhered to the costume of the 18th century.

*Lent by Lord Moncreiff, of Tullibole (Lord Justice Clerk).*

140 HAMILTON, JAMES, Junr., M.D.; Professor in Edinburgh University; a most distinguished obstetric physician. (Miniature.)

*Lent by Mrs. Leatham, his daughter.*

141 HAY, CHARLES (Lord Newton); born about 1740; son of James Hay, of Cocklaw, W.S.; passed Advocate 1768; succeeded David Smythe, of Methven, on the Bench 1806; styled "The Mighty" from his great qualities of body and mind; died 1811.

*Lent by Mrs. Munro Ferguson, of Raith.*

142 SAME.

*Lent by the Board of Manufactures.*

143 HAY, SIR JAMES, of Haystoun, fourth Baronet. The baronetcy having been dormant since 1683, he preferred his claim to it in 1762, which was allowed by a jury assembled at Peebles in the same year; he married Dorriel, youngest daughter and co-heiress of Daniel Campbell, of Greenyards; died 1810, succeeded by his son John (No. 144). Painted about 1806.

*Lent by Sir Robert Hay, Bart., of Haystoun.*

144 HAY, SIR JOHN, of Haystoun, fifth Baronet; born 1755; married, 1785, Mary Elizabeth, youngest daughter of James, sixteenth Lord Forbes, by whom (who died in 1803) he had, with other issue, John, sixth Baronet; died 1830. Painted about 1818.

*Lent by Sir Robert Hay, Bart., of Haystoun.*

145 HAY, JOHN; Master of Trinity House. Painted in 1820.

*Lent by the Incorporation of Trinity House, Leith.*

146, 147 HEADS, unnamed.

*Lent by the Raeburn Family.*

148 HILL, DR. JOHN (with his son); Professor of Classics in Edinburgh University; brother of Principal George Hill, of St. Andrews. Painted about 1801.

*Lent by John Cook, Esq., W.S.*

149 HOME, REV. JOHN; born near Ancrum, 1722; educated for Church; entered Royal Navy 1745; prisoner at battle of Falkirk 1746; minister in East Lothian 1746; wrote tragedy of *Douglas*, performed in Edinburgh 1756; it was popular, but gave offence to the Presbytery; resigned his living; wrote *History of the Rebellion of 1745*; Captain of Duke of Buccleuch's Fencibles 1778; died 1808.

*Lent by Mrs. Ferguson.*

150 HONYMAN, SIR WILLIAM, Bart. (Lord Armadale); Senator of the College of Justice; married, 1777, Mary, eldest daughter of the Right Hon. Robert Macqueen, Lord Braxfield (No. 212); created Baronet 1804; died 1825; succeeded by eldest surviving son, Richard. Painted about 1800.

*Lent by Mrs. Catherine Dallas.*

151 HONYMAN, LADY, wife of preceding; daughter of Right Hon. Robert Macqueen, Lord Braxfield (No. 212). Painted about 1800.

*Lent by Mrs. Catherine Dallas.*

152 HOPE, GENERAL HON. CHARLES, son of John, second Earl of Hopetoun, by his third wife, Lady Elizabeth Leslie, second daughter of Alexander, fifth Earl of Leven and Melville; the General married Louisa Anne, eldest daughter of George Finch Hatton; died 1828.

*Lent by the Earl of Hopetoun.*

153 HOPE, LORD PRESIDENT CHARLES, of Granton; born 1763; grandson of first Earl of Hopetoun; passed Advocate 1784; married, 1793, Charlotte, daughter of John, second Earl of Hopetoun; Lord Advocate 1801; M.P. for Dumfries Burghs, and succeeded Dundas for Edinburgh; Lord President 1811; held office for thirty years; Lord Justice General, by Act of Parliament, on death of Duke of Montrose 1836; died 1851.

*Lent by the Earl of Hopetoun.*

154 HOPE, RIGHT HON. CHARLES, as Lord Advocate. Painted about 1803.

*Lent by the Misses Hope.*

155 HOPE, LADY CHARLOTTE, daughter of John, second Earl of Hopetoun, and wife of above. Painted about 1811.

*Lent by the Misses Hope.*

156 HOPE, THOMAS CHARLES, M.D., Professor of Chemistry in the University of Edinburgh; celebrated lecturer, and almost unrivalled experimentalist; died 1843.

*Lent by John Hope, Esq.*

157 HOPETOUN, GENERAL JOHN, (fourth) EARL OF; remarkable for his stature; born 1765; succeeded to the Earldom on the death of his half brother, James, in 1817; General 1819; was G.C.B.; for gallant achievements in the Peninsular War had been elevated to peerage of United Kingdom, 1814, as Baron Niddry, of Niddry Castle, Linlithgowshire; married, first, in 1798, Elizabeth, daughter of the Hon. Charles Hope Vere, of Craigiehall, by whom he had no issue; 2ndly, in 1803, Louisa Dorothea, daughter of Sir John Wedderburn, Bart.; died 1823; succeeded by his eldest son John. Painted 1817.

*Lent by the Commissioners of Supply of the County of Linlithgow.*

158 HORNER, FRANCIS; born 1778; educated at Edinburgh High School and University; passed Advocate 1800; M.P. for St. Ives 1806, and afterwards for St. Mawes, in the Whig interest; wrote for *Edinburgh Review*; called to the English Bar; died 1817. Well known as a statesman, barrister, and political writer.

*Lent by the Speculative Society.*

159 SAME.

*Lent by the Raeburn Family.*

160 HOUSTOUN, GOVERNOR ALEXANDER, of Clerkington, Haddingtonshire.

*Lent by Robert Alexander Houstoun, Esq.*

161 HOUSTOUN, MRS., of Clerkington.

*Lent by Robert Alexander Houstoun, Esq.*

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162 HUME, DAVID; nephew of the historian; born 1756; passed Advocate 1779; Sheriff of Berwickshire 1784; Professor of Scots Law in Edinburgh University 1786; Sir W. Scott attended his class; Sheriff of Linlithgowshire 1793; Principal Clerk of Session 1811; Baron of Exchequer 1822; wrote *Commentaries on Criminal Law of Scotland* 1797; died 1838.

*Lent by the Faculty of Advocates, Edinburgh.*

163 SAME. Painted 1822.

*Lent by the Society of Writers to H.M. Signet.*

164 HUNT, WILLIAM, of Pittencrieff, Fifeshire. Painted 1810.

*Lent by James A. Hunt, Esq., of Pittencrieff.*

165 HUNTER, REV. ANDREW, D.D., of Barjarg; Professor of Divinity, University of Edinburgh, and Minister of Tron Church there; died 1806, aged 66.

*Lent by W. F. Hunter Arundell, Esq., of Barjarg.*

— HUNTRY, MARQUIS OF. (See DUKE OF GORDON, No. 127.)

166 HUTTON, JAMES, M.D., Geologist; born 1726; studied Medicine in Paris and Leyden; along with James Davis, made experiments in agricultural chemistry; settled in Edinburgh 1768; published *Investigations of the Principles of Knowledge* 1794, *Theory of the Earth* 1795; died 1797.

*Lent by Sir George Warrender, Bart.*

167 HYNDFORD, COUNTESS OF. Copied by Raeburn from the original painted by Allan Ramsay.

*Lent by Robert Dundas, Esq., of Arniston.*

168 INGLIS, ADMIRAL CHARLES; brother of Sir Patrick Inglis.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

169 INGLIS, SIR PATRICK, of Sunnyside; son of Sir John Inglis, of Cramond, and Anne Cockburn, of Ormiston.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

170 JACKSON, JAMES; Commissioner of Excise.

*Lent by Alexander Jackson, Esq., M.D., F.R.C.P.E.*

— “JAMIE.” (*See JAMES BALFOUR, No. 11.*)

171 JEFFREY, FRANCIS, LORD; born in Edinburgh 1773; passed Advocate 1794; projected, with friends, the *Edinburgh Review*, of which he was editor 1803-29; Dean of Faculty 1829; Lord Advocate 1830; M.P. for Edinburgh 1832; raised to Bench 1834; died 1850.

*Lent by the Raeburn Family.*

172 JOHNSTON, JAMES, of Straiton. Painted about 1800.

*Lent by Sir William Baillie, Bart., of Polkemmet.*

173 JOHNSTON, MRS., wife of James Johnston, of Straiton ; second daughter of William Baillie, Lord Polkemmet. Painted about 1800.

*Lent by Sir William Baillie, Bart., of Polkemmet.*

— JOHNSTON, LUCY. (See MRS. OSWALD, No. 238.)

174 JOHNSTONE, COMMODORE GEORGE ; born about 1720 ; third son of Sir James Johnstone, third Baronet, of Westerhall ; advised Rodney of the Spanish War, and so led to the capture of Havannah 1761 ; Governor of West Florida 1763 ; M.P. for Appleby and Cocker-mouth ; opposed Clive and the East India Company ; married Charlotte Dee ; their son John succeeded to the Baronetcy in 1805 on the death of his uncle, Sir William, fifth Baronet ; died 1787.

*Lent by Mrs. Ferguson.*

175 SAME.

*Lent by the Raeburn Family.*

176 JOHNSTONE, MRS. ("Contemplation").

*Lent by Mrs. Ferguson.*

177 JOHNSTONE, REV. DAVID, D.D. He was the original Secretary, if not the Founder, of the Asylum for the Industrious Blind at Edinburgh in September 1793, and continued to be its great supporter ; died in July 1824, in his 91st year. Painted 1808 or 1809.

*Lent by D. J. Macbrair, Esq. (Duplicate in the Blind Asylum.)*

178 KEITH, ALEXANDER, of Ravelston, Midlothian.

*Lent by John Murray Gartshore, Esq., of Ravelston.*

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179 **KENNEDY, THOMAS**, of Dunure. Painted about 1812.  
*Lent by the Right Hon. T. F. Kennedy, of Dunure.*

180 **KENNEDY, RIGHT HON. THOMAS F.**, of Dunure.  
Painted about 1822.  
*Lent by the Right Hon. T. F. Kennedy, of Dunure.*

181 **KENNEDY, MRS.**, of Dunure. Painted about 1811.  
*Lent by the Right Hon. T. F. Kennedy, of Dunure.*

182 **LADY**, full length.  
*Lent by the Raeburn Family.*

183 **LADY, OLD**, with large cap.  
*Lent by James T. Gibson-Craig, Esq.*

184 **LAW, WILLIAM**, of Elvingstone; Advocate; Sheriff of Haddingtonshire; died at Edinburgh 15th Dec. 1806, aged 92.  
*Lent by James T. Gibson-Craig, Esq.*

— **LESLIE, JACOBINA**. (*See MRS. VERE, No. 304.*)

185 **LIDDELL, MRS.**, mother-in-law of Judge Cay (No. 51).  
Painted before 1810.  
*Lent by John Cay, Esq.*

186 **LINDESAY, COLONEL JOHN SCOTT**, when a boy.  
*Lent by Miss Sands.*

187 **LINDSAY, ALEXANDER**, of Pinkieburn. Painted about 1807.  
*Lent by the Rev. W. Lindsay-Alexander, D.D.*

188 LINDSAY, REV. JAMES, of Pinkieburn; minister of Kirkliston, Linlithgowshire; died 1796, aged 85.

*Lent by the Rev. W. Lindsay-Alexander, D.D.*

189 LIVINGSTONE, REV. ARCHIBALD; minister of Cambusnethan.

*Lent by Dr. James Livingstone.*

190 LOTHIAN, BAILIE WALTER; Treasurer of George Watson's Hospital.

*Lent by the Merchant Company of Edinburgh.*

191 LOTHIAN, WILLIAM (sixth) MARQUIS OF, K.T.; Lord-Lieutenant of Mid-Lothian and Roxburghshire, and Colonel of the Edinburgh Militia; was enrolled amongst the peers of the United Kingdom in 1821 as Baron Kerr, of Kerraheugh, Roxburghshire. He married, 1st, 1793, Henrietta, daughter of John, second Earl of Buckinghamshire, and by her (who died in 1805) had, with other issue, John, afterwards seventh Marquis; 2ndly, 1806, Harriet, daughter of Henry, third Duke of Buccleuch, and by her (who died 1833) had issue; he died 1824.

*Lent by the Marquis of Lothian.*

— LOUDON, FLORA, COUNTESS OF, in her own right (with Patrick, Earl of Dumfries, No. 82); only child of James, fifth Earl of Loudon; married, in 1804, to Francis, first Marquis of Hastings, at one time Governor-General of India, Constable of the Tower of London; she died 1840.

*Lent by the Marquis of Bute.*

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192 LOW, ADAM, of Fordel; Provost of Dunfermline 1787-89.

*Lent by the Magistrates and Town Council of Dunfermline.*

193 LYON, LIEUTENANT-COLONEL.

*Lent by David Smith, Esq.*

194 McCORMICK, EDWARD, Sheriff of Ayrshire.

*Lent by the Faculty of Advocates, Edinburgh.*

195 MACDONALD, WILLIAM, of St. Martin's, Perthshire; born 1732; Principal Secretary of the Highland and Agricultural Society of Scotland 1784-1804; Treasurer 1804 till death in 1814. Painted 1803.

*Lent by the Highland and Agricultural Society of Scotland.*

196 MACDONELL, ALISTAIR, of Glengarry; the last chief of the clan. The House of Glengarry was famous for adherence to the Stuarts. The then chief was in the Rebellion of 1715. After the battles of Preston, Falkirk, and Culloden, a subsequent chief escaped to France with Prince Charlie; this last Macdonell represented Fergus MacIvor in Scott's *Waverley*. Alistair always wore the national dress. In 1822 he was one of the party of Scottish nobles and gentlemen who banqueted with George IV. at Holyrood. As it had been the custom of the chiefs of the house from time immemorial to have loaded pistols lying beside them at their meals, Glengarry placed his on the table by his plate. This act was observed by His Majesty, and, remembering the Jacobite leanings of that house, he started up in alarm to fly from the

hall, when the incident was explained and the King assured that Glengarry meant no treason. One of his daughters was married to a son of Sir William Forbes, of Pitsligo (No. 115). He perished in 1828, while endeavouring to escape from a steamer which had gone ashore on the coast of Scotland; in his impetuosity he jumped overboard and hit his head against a rock. He was the last Highland chief who retained the manners and customs of his ancestors. At his death, his son, with his family, emigrated to Australia. Painted about 1800.

*Lent by Mrs. H. F. McLean.*

197 MACDONELL, SOMERLED.

*Lent by Miss Gregory.*

198 MACKENZIE, LIEUT.-COL. ALEXANDER, the younger, of Portmore. Painted about 1800.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

199 MACKENZIE, ALEXANDER, of Portmore. Painted before Raeburn went to Rome.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

200 MACKENZIE, MRS., of Portmore.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

201 MACKENZIE, ALEXANDER, the younger, of Portmore. Painted 1822.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

202 MACKENZIE, COLIN, D.K.S., of Portmore; died 1830.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

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203 MACKENZIE, MRS., of Portmore.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

204 MACKENZIE, HON. FRANCIS JOHN, of Seaforth, supposed to be a brother of the last Lord Seaforth.

*Lent by the Misses Mackenzie.*

205 MACKENZIE, SIR GEORGE STEUART, seventh Baronet, F.R.S., of Coul, Ross-shire, Vice-President of the Royal Society of Edinburgh ; born 1780 ; married, 1st, 1802, Mary, daughter of Donald MacLeod, of Geanies, Sheriff of Ross-shire (No. 209), by whom (who died 1835) he had, with other issue, Alexander, afterwards eighth Baronet ; Sir George married, 2ndly, 1836, Katherine, daughter of Sir Henry Jardine, of Harwood, and widow of Captain John Street, R.A. ; he died 1848. Painted about 1811.

*Lent by the Rev. John Mackenzie.*

206 MACKENZIE, LADY, of Coul (mother of the above) ; daughter of Robert Ramsay, of Camno ; born 1754 ; married, 1778, to Alexander Mackenzie, afterwards sixth Baronet. She died 1829. Painted about 1794.

*Lent by the Rev. John Mackenzie.*

207 MACKENZIE, HENRY ; born 1745 ; educated for the law ; Comptroller of Taxes 1804 ; published *Man of Feeling* 1771, *Man of the World* 1773, *Julia de Roubigné* 1777 ; prominent member of the Mirror Club ; started *The Mirror* 1779, *The Lounger* 1785 ; died 1831.

*Lent by Robert Horn, Esq., Advocate.*

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208 SAME.

*Lent by the Raeburn Family.*

209 MACLEOD, DONALD, of Geanies; father of General Macleod, an eminent Engineer officer in India (whose son was the greatly-lamented Sir Donald Macleod, K.C.S.I., C.B., Lieutenant Governor of the Punjab), of Lady Mackenzie, of Coul (see No. 205), and of Mrs. Gregory (No. 136); he was born 1755; Sheriff of Ross-shire; died 1834. Painted about 1800.

*Lent by the Rev. John Mackenzie.*

210 MACNAB, THE; head of the clan.

*Lent by Lady Elizabeth Pringle.*

211 MACONOCHE, HON. ALLAN, of Meadowbank, first Lord Meadowbank; Judge of the Court of Session, Justiciary, and Jury; married Elizabeth Preston (see No. 244); died 1816. Painted 1814.

*Lent by Allan A. Maconochie Welwood, Esq., of Meadowbank.*

— MACONOCHE, MRS. (See ELIZABETH WELWOOD, No. 315.)

212 MACQUEEN, ROBERT (Lord Braxfield); born 1721; admitted to the Bar 1744; raised to the Bench by the title of Lord Braxfield 1776; Lord Justice Clerk 1788; married a daughter of Robert Ord, Chief Baron of Exchequer in Scotland; died 1799.

*Lent by Mrs. Macqueen, of Braxfield.*

— MACQUEEN, MRS. (See ORD, No. 237.)

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213 MADONNA, HEAD OF A (Miniature). Signed "H. R. 1777."

*Lent by James T. Gibson-Craig, Esq.*

214 MAITLAND, REAR-ADMIRAL JOHN; eldest son of Col. the Hon. Richard Maitland, and grandson of the sixth Earl of Lauderdale; Rear-Admiral of the Red; married, 1st, Elizabeth, daughter of Archibald Ogilvie; 2ndly, Dora, daughter of Colthurst Bateman; died, 1836.

*Lent by the Raeburn Family.*

215 MAITLAND, LADY; wife of Admiral Sir Frederick Maitland, to whom the Emperor Napoleon I. surrendered on board H.M.S. *Bellerophon* in 1815. Painted about 1817.

*Lent by Rear-Admiral W. H. Maitland-Dougall, of Scotscraig.*

216 MALCOLM, SIR JAMES, K.C.B.; a distinguished officer of Marines.

*Lent by W. E. Malcolm, Esq., of Burnfoot.*

217 MAXWELL, MISS HARRIET, of Pollok; born 1789; died 1841; daughter of Sir John Maxwell, seventh Baronet.

*Lent by Sir William Stirling-Maxwell, Bart., M.P. of Keir and Pollok.*

218 MAXWELL, SIR WILLIAM, sixth Baronet, of Calderwood, Lanarkshire; born 1748; married, 1807, Hannah Leonora, daughter of Robert Pasley, of Mount Annan; died without issue in 1829; succeeded by his cousin. (See next.)

*Lent by Sir William Maxwell, Bart., of Calderwood.*

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219 **MAXWELL, GENERAL SIR WILLIAM**, of Calderwood, seventh Baronet; born 1754; married, 1792, Isabella, daughter and heiress of Henry Wilson, of Newbottle, Durham; died 1837; succeeded by his eldest son, William.

*Lent by Sir William Maxwell, Bart., of Calderwood.*

— **MEADOWBANK, (first) LORD.** (*See HON. ALLAN MACONOCHEE, No. 211.*)

220 **MEADOWBANK, (second) LORD**, Hon. Alexander Maconochie Welwood, of Meadowbank and Garvoch; Senator of the College of Justice, at the age of 39, when Lord Advocate; died 1861. Painted 1816.

*Lent by Allan A. Maconochie Welwood, Esq., of Meadowbank.*

— **MEADOWBANK, (second) LADY.** (*See HON. ANNE BLAIRE, No. 19.*)

221 **MELVILLE, HENRY DUNDAS**, (first) **VISCOUNT**; statesman; son of first Lord President Dundas, of Arniston, by his second wife; born at Edinburgh 1742; passed Advocate 1763; Solicitor General for Scotland 1773; Lord Advocate 1775; M.P. for county, and afterwards for city, of Edinburgh; Treasurer of the Navy 1782-3 and 1784-1800; Governor of the Bank of Scotland 1790-1811; Commissioner and President of the Board of Control 1784-1800; Home Secretary 1791; Secretary for War and Colonies 1794; created Baron Duneira and Viscount Melville 1802; First Lord of the Admiralty 1804; married, 1st, Elizabeth, daughter

of David Rennie, of Melville Castle, and by her, with other issue, had Robert, his successor; 2ndly, 1793, Jane, daughter of John, second Earl of Hopetoun, by whom he had no issue; died at Edinburgh 1811.

*Lent by the Bank of Scotland.*

222 MILLER, LADY, of Glenlee, Kirkcudbright; died 1846.

*Lent by A. W. Miller, Esq.*

223 MONCREIFF, REV. SIR HENRY WELLWOOD, D.D., eighth Baronet; a very eminent divine; son of the Rev. Sir William Moncreiff and his wife Catherine, daughter of Robert Wellwood, of Garvoch; born 1750; educated for the Church at Glasgow and Edinburgh; minister of Blackford 1771, of St. Cuthbert's, Edinburgh 1775; married, 1772, Susan Robertson, eldest daughter of James Robertson Barclay, of Keavil, Fifeshire; prominent in Church Courts, Moderator of General Assembly 1785; collector of Widows' Fund for 43 years; published Sermons, work on the Constitution of the Church of Scotland, and *Life of Dr. Erskine*; died 1827; succeeded by his second son, James.

*Lent by Sir Daniel Macnee, P.R.S.A.*

224 MONCREIFF, MRS. ROBERT SCOTT, of Wellwood and Pitliver.

*Lent by the Royal Scottish Academy.*

225 MONTEITH, MRS. JAMES (Miss Margaret Thomson, of Camphill). Painted about 1820.

*Lent by Mrs. Walter C. Smith.*

226 MONTGOMERY, SIR JAMES, Bart.; second son of William Montgomery, of Magbie Hill, and brother of Sir William Montgomery, Bart. (which Baronetcy became extinct at the decease of Sir George Montgomery, son of Sir William, in 1831); successively Solicitor-General and Lord Advocate; Lord Chief Baron of the Exchequer in Scotland 1775; M.P. for Peebles; created Baronet 1801; married Margaret, only daughter and heiress of Robert Scott, of Killearn; died 1803; succeeded by his second son, James. (See next.)

*Lent by Sir G. Graham Montgomery, Bart., M.P., of Stanhope.*

227 MONTGOMERY, SIR JAMES, second Baronet, of Stanhope, Peebleshire; second son of above; brought up to the Bar; Lord Advocate 1804; resigned 1806; married, 1st, 1806, Elizabeth, daughter of Dunbar, fourth Earl of Selkirk, by whom, with other issue, he had Helen Anne, married in 1830 to William Forbes Mackenzie, M.P., of Portmore, who died in 1862; and, 2ndly, 1816, Helen, daughter of Thomas Graham, of Kinross, by whom, with other issue, he had Graham, who became third Baronet in 1839, on his father's death.

*Lent by Colin J. Mackenzie, Esq., of Portmore.*

228 MONTGOMERY, LADY; wife of Sir James Montgomery (No. 227); daughter of Dunbar, fourth Earl of Selkirk; died 1814. Painted about 1810.

*Lent by Sir G. Graham Montgomery, Bart., M.P., of Stanhope.*

229 MONTGOMERY, ROBERT. Painted about 1800.

*Lent by the Very Rev. Dean Montgomery.*

230 MURRAY, SIR JOHN ARCHIBALD (Lord Murray); admitted to the Bar, in the first year of the century, with Henry Brougham, Francis Horner, and Henry Cockburn; in 1802, on the suggestion of Sydney Smith, they set up the *Edinburgh Review*; first M.P. for Leith after the Reform Act; Lord Advocate 1834; Knighted, and afterwards raised to the Bench, 1839; died 1859.

*Lent by the Right Hon. T. F. Kennedy, of Dunure.*

231 MURRAY, SIR WILLIAM, fifth Baronet, of Ochtertyre, Peeblesshire; married, 1770, Augusta, daughter of George, third Earl of Cromartie; died 1800; succeeded by his eldest son, Patrick.

*Lent by Sir Patrick Keith Murray, Bart., of Ochtertyre.*

232 NAIRNE, CAPTAIN ALEXANDER, H.E.I.C.S. Painted about 1813.

*Lent by the Rev. Spencer Nairne, Rector of Hunsdon.*

233 NEWBIGGING, JAMES.

*Lent by Adam Rolland, Esq., of Gask.*

234 NEWBIGGING, MRS.

*Lent by Adam Rolland, Esq., of Gask.*

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— **NEWTON, LORD.** (*See CHARLES HAY, No. 141.*)

**235 NICOLL, REV. DR. FRANCIS**; Principal of the United College of St. Andrews; died 1835.  
*Lent by the Trustees of the Ministers' Widows' Fund.*

**236 OFFICER, WITH DOG, AN.**  
*Lent by the Raeburn Family.*

**237 ORD, or MACQUEEN, MRS. ELIZABETH**; wife of Justice Clerk Macqueen, Lord Braxfield (No. 212), and daughter of Robert Ord, Chief Baron of Exchequer in Scotland. Painted about 1790.  
*Lent by John Ord Mackenzie, Esq., of Dolphinton, W.S.*

**238 OSWALD, MRS., of Auchencruive, Ayrshire**; daughter of Wynne Johnston, of Hilton; married, 1793, to Richard Alexander Oswald, of Auchencruive, Ayrshire; died 1798.  
*Lent by James T. Gibson-Craig, Esq.*

**239 PITCAIRN, JOHN**, of Pitcairn. Painted about 1819.  
*Lent by W. F. Pitcairn, Esq.*

**240 PITCAIRN**; Provost of Dundee.  
*Lent by Mrs. Pitcairn.*

**241 PITCAIRN, MRS.**; wife of above.  
*Lent by Mrs. Pitcairn.*

242 PLAYFAIR, JOHN, M.A.; born 1748; at 18 contested the Mathematical Chair at Marischal College, Aberdeen; Professor of Mathematics, and afterwards of Natural Philosophy, in Edinburgh University 1785-1805; wrote *Elements of Geometry, Outlines of Natural Philosophy*, 1812-16; died 1819.

*Lent by the University of Edinburgh.*

243 SAME.

*Lent by the Raeburn Family.*

244 PRESTON, MARY; daughter of Sir George Preston, of Valleyfield, Perthshire, fourth Baronet; married, 1774, to Robert Welwood, of Garvoch, and had, with other issue, Elizabeth, married to the Hon. Allan Maconochie (No. 211). Painted, at the age of 92, in 1808.

*Lent by Allan A. Maconochie Welwood, Esq., of Meadowbank.*

245, 246, 247. RAEURN, SIR HENRY, R.A.; born at Edinburgh 1756; died 1823. One oil painting and two medallions.

*Lent by the Raeburn Family.*

248 RAEURN, ANN, LADY; daughter of Peter Edgar, of Bridgeland; widow of Count Leslie; wife of Sir Henry Raeburn; born 1744; died about 1833.

*Lent by the Raeburn Family.*

249 RAEURN, HENRY, of St. Bernard's, on a grey pony, at the age of about 14; son of Sir Henry Raeburn.

*Lent by the Raeburn Family.*

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250 RANNIE, JAMES; wine merchant, Leith.

*Lent by Lord Torphichen.*

— RANNIE, MISS MARGARET. (See MES. M. ELLIOT, of Wolfelee, No. 99.)

251 REID, REV. THOMAS, D.D.; born at Strachan 1710; studied at Aberdeen for the Church; Professor of Moral Philosophy, Aberdeen; wrote *Enquiry into the Human Mind* 1764; succeeded Adam Smith as Professor of Logic, Glasgow, 1764; wrote *Essay on Intellectual Powers* 1785, *On the Active Powers* 1788; died 1796.

*Lent by Miss Gregory, Canaan Lodge.*

252 RENNIE, JOHN, F.R.S.; the eminent civil engineer; born 1761 in East Lothian; about 1780 established himself in London as a mechanist; built the Waterloo Bridge over the Thames; planned the London Docks and the East and West India Docks at Blackwall; designed the Breakwater at Plymouth Sound; he also planned the pier at Holyhead, and several important dockyards and canals; died 1821, and was buried in St. Paul's Cathedral. His son, Sir John, constructed London Bridge, from the design left by his father.

*Lent by the Raeburn Family.*

253 ROBERTSON, REV. WILLIAM, D.D.; historian; born 1721; celebrated for his eloquence; influential member of the General Assembly; Chaplain in

Ordinary to the King 1761; Principal of Edinburgh University 1762-1793; published *History of Scotland* 1759, *Reign of Charles V.* 1769, *History of America* 1777; died 1793.

*Lent by the University of Edinburgh.*

254 ROBISON, PROFESSOR JOHN, LL.D.; born 1739; tutor to son of Admiral Knowles; surveyed coasts and harbours of St. Lawrence; acquainted with Watt; employed by the Empress of Russia; Professor of Natural Philosophy, Edinburgh, 1773; Secretary of the Royal Society of Edinburgh; wrote *Elements of Mechanical Philosophy*, *On the Motion of Light*, &c.; died 1805.

*Lent by the Royal Society of Edinburgh.*

255 SAME.

*Lent by the University of Edinburgh.*

256 ROLLAND, ADAM, of Gask; Advocate; died 1819; supposed by some to have suggested Sir W. Scott's "Pleydell" in the *Antiquary* (see Lord Cockburn's *Memorials*, pp. 360-3).

*Lent by the Misses Abercrombie.*

257, 258. SAME. (Two pictures.)

*Lent by Adam Rolland, Esq., of Gask.*

259 ROLLAND, JAMES.

*Lent by Adam Rolland, Esq., of Gask.*

260 ROSEBERY, NEIL, (third) EARL OF, K.T.; born 1728; succeeded his father 1756; married, 1st, 1764, Susan, sister and heiress of Sir Randal Ward, Bart.; and, 2ndly, 1775, Mary, daughter of Sir Francis Vincent, Bart., by whom he had, with other issue, Archibald, his successor; died 1814.

*Lent by the Earl of Rosebery.*

— ROSS, ELEANOR JANE. (See MRS. ROBERT BELL, No. 16.)

261 ROSS, WALTER; son of John Ross, W.S. Painted about 1822.

*Lent by John Cook, Esq., W.S.*

262 RUSSELL, LORD WILLIAM; grandson of John, fourth Duke of Bedford, K.G.; born 1767; married, 1789, Charlotte Anne, daughter of George, fourth Earl of Jersey; was murdered by his valet in May 1840.

*Lent by the Right Hon. W. P. Adam, M.P., of Blairadam.*

263 RUSSELL, MRS.; Mary, daughter of Sir Alexander Bannerman, of Elsick, Kincardine, fourth Baronet.

*Lent by Charles M. Barstowe, Esq., C.A.*

— RUSSELL, MISS. (See MRS. ANDREW WOOD, No. 323.)

264 SANDS, MAJOR, W. J., H.E.I.C.S.

*Lent by Miss Sands,*

265 SCOTT, SIR WALTER, BART., of Abbotsford; novelist, poet, historian, and antiquary; born in Edinburgh 1771; son of a Writer to the Signet; educated at High School and Edinburgh University; articled to his father; called to the Scottish Bar 1792; published translations of Bürger and Goethe 1796-9; Sheriff-Depute of Selkirkshire 1799; wrote *Minstrelsy of Scottish Border* 1802, *Waverley* 1814, fresh novels issued almost yearly till 1831; created Baronet 1820; died at Abbotsford 1832. (Full length, painted 1808.)

*Lent by the Duke of Buccleuch and Queensberry,  
K.G.*

266 SAME; bust size Painted 1823.

*Lent by the Raeburn Family.*

267 SELKIRIG, CHARLES; accountant, Edinburgh.

*Lent by James Hay, Esq.*

268 SHIRIFF, LIEUT.-COLONEL, Madras Army, H.E.I.C.S.  
Painted about the end of the 18th century.

*Lent by James D. Gillespie, Esq., M.D., F.R.C.S.E.*

269 SINCLAIR, GEORGE (afterwards Sir George), of Ulbster; son of Sir John (No. 270); born 1790; married, 1816, Lady Catherine Camilla, sister of Lionel, sixth Earl of Dysart; by her (who died 1863) he had, with other issue, John, his successor. Painted about 1794.

*Lent by Alexander Sinclair, Esq.*

270, 271 **SINCLAIR, RIGHT HON. SIR JOHN, BART.**, of Ulbster, Caithness; political economist and philanthropist; born 1754; educated at High School and University of Edinburgh, and Universities of Glasgow and Oxford; passed Advocate 1775; M.P. for Caithness; originated the Board of Agriculture 1793; published *Statistical Account of Scotland* 1798; wrote on finance and politics; Colonel of Rothesay and Caithness Fencibles; raised 2,000 men at the time of the French invasion panic; created Baronet 1786; married, 1st, 1776, Sarah, daughter of Alexander Maitland, of Stoke Newington; 2ndly, 1788, Diana, daughter of Alexander, first Lord Macdonald, by whom (who died 1845) he had, with other issue, George (No. 269), who succeeded to the title, and William (No. 273); died 1835. Two portraits, one painted about 1790, the other about 1794.

*Lent by Alexander Sinclair, Esq.*

272 **SAME.**

*Lent by the Raeburn Family.*

273 **SINCLAIR, REV. WILLIAM**; a son of Sir John Sinclair (No 270); born 1804; Rector of Pulborough, Sussex, in 1876; married, 1st, 1837, Helen, daughter of William Ellice; she died 1842; 2ndly, Sophia, daughter of the Rev. James Tripp, Rector of Spofforth. Painted about 1808.

*Lent by Alexander Sinclair, Esq.*

274 **SKENE, JAMES**, of Rubislaw; passed Advocate 1797; died 1864, at the patriarchal age of 90.

*Lent by Miss Skene.*

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275 SKENE, MRS.; wife of above, and daughter of Sir William Forbes, Bart., of Pitsligo.

*Lent by Miss Skene.*

276 SKIRVING, ARCHIBALD; son of Adam Skirving, author of *Johnnie Cope*, &c.; born 1749; studied in Rome; settled in Edinburgh as portraitist in crayons; died at Inveresk 1819.

*Lent by the Raeburn Family.*

277 SMITH, MRS. ALEXANDER.

*Lent by David Smith, Esq.*

278 SMITH, DONALD; banker, Edinburgh.

*Lent by David Smith, Esq.*

279 SMITH, GEORGE; Master of Trinity House. Painted in 1807.

*Lent by the Incorporation of Trinity House, Leith.*

280 SPENS, NATHANIEL, M.D.; born 1728; son of Thomas Spens, of Lathallan; President of the Royal College of Physicians, Edinburgh, 1794-6; married Mary, second daughter of James Millikin, of that Ilk; President of the Royal Company of Archers 1809; Adjutant-General 1810; died 1815. Painted for the Archers' Hall, Edinburgh.

*Lent by the Royal Company of Archers.*

— STEUAERT, DAVID. (*See EARL OF BUCHAN, No. 35.*)

281 STEVENSON, LIEUT.-GENERAL SIR JAMES, K.C.B., of Barns; died 1850.

*Lent by James Hope, Esq., of Belmont.*

282 STEWART, DANIEL; founder of Daniel Stewart's Hospital; born 1741; died 1814.

*Lent by the Merchant Company of Edinburgh.*

283 STIRLING, HELEN; only child of Robert Stirling; born 1808; died 1822.

*Lent by Sir William Stirling-Maxwell, Bart., M.P., of Keir and Pollok.*

284 STIRLING, JOHN, of Kippendavie, and his youngest daughter, JANE; he was the representative of an old branch of the ancient baronial family of De Striving, or Stirling, of Keir; his second daughter, Margaret, was married to James, tenth Lord Torphichen. Painted about 1814.

*Lent by John Stirling, Esq., of Kippendavie.*

285 STODART, ROBERT, of Kailzie, Peeblesshire, and of Ormiston Hill, Edinburgh.

*Lent by Robert S. Wyld, Esq., LL.D.*

286 STOTHEET, WILLIAM, of Cargen. Painted about 1817.

*Lent by the Rev. W. Burton Alexander.*

287 STUART, SIR JOHN, BART., of Fettercairn; M.P. for county of Kincardine 1797; Baron of Exchequer 1807; died 1821.

*Lent by Lord Clinton.*

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288 SUTTIE, GEORGE, H.E.I.C.S.; son of Sir George Suttie, third Baronet, of Balgone, Haddingtonshire. Painted about 1795.  
*Lent by Sir George Grant Suttie, Bart., of Preston-grange and Balgone.*

289 SUTTIE, MISS JANET; daughter of Sir James Suttie. (See LADY SUTTIE, No. 290.) Painted about 1818.  
*Lent by Sir George Grant Suttie, Bart., of Preston-grange and Balgone.*

290 SUTTIE, LADY; Katherine Isabella, daughter of J. Hamiltoun, of Bangour; married, 1792, to Sir James Suttie, fourth Baronet, of Balgone, who was born 1759, represented Haddingtonshire in three Parliaments, succeeded, in 1818, his aunt, Janet Grant, Countess of Hyndford, as heir of line, in the estates of Preston Grange, and assumed in consequence the additional surname and arms of Grant; he died 1836. Painted about 1795.  
*Lent by Sir George Grant Suttie, Bart., of Preston-grange and Balgone.*

291 SUTTIE, MISS MARGARET; daughter of Sir James Suttie (see No. 290). Painted about 1818.  
*Lent by Sir George Grant Suttie, Bart., of Preston-grange and Balgone.*

292 SYM, ROBERT, W.S.; born in Glasgow 1752; came to Edinburgh in his youth; a man of mark in literary society; uncle of "Christopher North" and the "Timothy Tickler" of the *Noctes Ambrosianæ*; died in 1844.  
*Lent by Mrs. Margaret Anne Ferrier.*

293 TAIT, JOHN, of Harviestoun (where he received the poet Burns) and Cumloden ; witnessed the battle of Falkirk ; Writer to the Signet ; married a daughter of Murdoch, of Cumloden, in Galloway ; his son, Crauford Tait, married Susan Campbell, daughter of the Lord President, and had a large family, of whom the Sheriff, represented in No. 294, was the eldest and the late Archbishop of Canterbury the youngest ; Mr. Tait died in 1800, aged 73. An earlier portrait than the next following.

*Lent by Mr. Tait.*

294 SAME as above, with grandchild JOHN ; the figure of the grandchild was inserted after the death of the former ; the grandchild was born in 1796 ; educated at High School, Edinburgh, and at Harrow, Edinburgh University, and Geneva ; called to the Bar 1819 ; Sheriff of Clackmannan and Kinross ; Sheriff of Perth 1866 ; married his first cousin, Mary Amelia, daughter of Francis Sitwell, of Barmoor Castle, Northumberland.

*Lent by Mr. Tait.*

295 TELFORD, THOMAS ; eminent civil engineer ; son of a shepherd in Eskdale, Dumfriesshire ; born 1757 ; at the age of 14 apprenticed to a stone-mason ; in 1780 went to Edinburgh and studied architecture and drawing ; removed to London, employed at Somerset House, then erecting by Sir William Chambers ; erected iron bridge over the Severn at Buildwas, besides forty smaller bridges in the same county. His first great work was the Ellesmere Canal, sanctioned by Parliament in 1793, constructed of cast-iron plates and masonry ; this canal and the aqueduct-bridge over the Dee Valley were executed between

1795 and 1805. The Caledonian Canal is another of his principal works. He superintended the construction of many other canals, amongst them the Gotha Canal in Sweden; he designed the Menai Suspension Bridge opened in 1826, St. Katherine's Docks, London, opened in 1828; has left valuable contributions to engineering literature; President of the Institution of Civil Engineers 1820; died 1834, and was buried in Westminster Abbey. Painted about 1812.

*Lent by Mrs. Burge.*

296 THOMSON, REV. ANDREW, D.D.; an eminent divine and most popular preacher; born at Sanquhar, Dumfriesshire; minister of St. George's, Edinburgh; prominent member of the Evangelical party in the Established Church; well known as a debater, orator, and controversialist; died 1831, aged 53.

*Lent by the Raeburn Family.*

297 THOMSON, REV. JOHN; born in Ayrshire 1778; eminent as a landscape painter; became minister of Duddingston 1805; an admirable scholar, and with great taste for music; friend of most of the eminent men of the time; died 1840, aged 63.

*Lent by the Raeburn Family.*

298 THOMSON, JOHN; merchant, Edinburgh.

*Lent by Mrs. Bell.*

— THOMSON, MISS MARGARET, of Camphill. (See MRS. JAMES MONTEITH, No. 225.)

299 THOMSON, THOMAS; born 1768; educated at Glasgow for the Church, and in Edinburgh for the Law; passed

Advocate 1793; Deputy Clerk Register 1806; a Principal Clerk of Session 1828; President of Bannatyne Club 1832; edited *Acts of the Parliament of Scotland* 1814-24, *Acts of Lords of Council* 1839, *Ragman Rolls* 1834, &c.; died 1852, aged 84. Painted about 1822.

*Lent by the Right Hon. T. F. Kennedy, of Dunure.*

— “TICKLER, TIMOTHY.” (See ROBERT SYM, No. 292.)

300 TOD, JOHN, of Kirkhill; Writer to the Signet.

*Lent by Alexander Tod, Esq.*

301 TORPHICHEN, LADY; Anne, daughter of Sir John Inglis, Bart., of Cramond; married, 1795, to James, ninth Baron Torphichen, who was born 1759, was a lieut.-colonel, and a representative peer, and died without issue in 1815, when the barony descended to his first cousin James.

*Lent by Lord Torphichen.*

302 TROTTER, MRS. ANN, of Bush.

*Lent by Lieut.-Colonel Trotter.*

303 TROTTER, ARCHIBALD, of Bush, Midlothian.

*Lent by Lieut.-Colonel Trotter.*

304 VERE, MRS., of Stonebyres; Jacobina, daughter of Lady Raeburn by her first husband, Count Leslie, and step-daughter of Sir Henry Raeburn; wife of Daniel Vere of Stonebyres, the last representative in the male line of an ancient English family, for centuries resident in Lanarkshire.

*Lent by James T. Gibson-Craig, Esq.*

305 WARDROP, JAMES, M.D.; born 1782 at Torban Hill, Linlithgowshire; famous oculist, and surgeon in Ordinary to King George IV.; had a large collection of pictures; died 1869.

*Lent by Maitland Wardrop, Esq.*

306 WARDROP, of Torban Hill.

*Lent by Mrs. Arthur Shirley.*

307 WATSON, WALTER T.; son of Captain Andrew Watson, late of Hunthill. Portrait in French crayon or pastel. Painted about 1796.

*Lent by Dr. Sidey.*

308 WAUCHOPE, ANDREW, of Niddrie, Midlothian.

*Lent by Captain W. Wauchope, of Niddrie.*

309 WAUCHOPE, JAMES; Advocate; eldest son of John Wauchope, of Edmonstone (No. 310); and Anne Erskine (No. 101); born 1767; died 1797.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

310 WAUCHOPE, JOHN, of Edmonstone; born 1742; married, 1766, Anne, daughter of John Erskine, of Dun, and aunt of Margaret, Marchioness of Ailsa; died 1810.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

— WAUCHOPE, MRS. JOHN (See ANNE ERSKINE, No. 101) wife of above.

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311 WAUCHOPE, COLONEL JOHN, of Edmonstone; second son of John Wauchope and Anne Erskine; born 1769; married, 1815, Henrietta Cecilia, daughter of Sir James Gardiner Baird, Bart., of Saughton Hall; died 1837.

*Lent by Sir John Don Wauchope, Bart., of Edmonstone.*

312 WAUCHOPE, JOHN.

*Lent by Miss Sands.*

313 WEDDERBURN, JAMES; son of James Wedderburn, of Inveresk, and grandson of Sir John Wedderburn, fifth Baronet; born 1782; Advocate; married Isabella, daughter of James Clerk (and sister of the Right Hon. Sir George Clerk, Bart., of Penicuik, and niece of Sir John Clerk, No. 57); appointed Solicitor-General for Scotland 1816; died 1822.

*Lent by Colin Mackenzie, Esq., W.S.*

314 WEDDERBURN, MRS. ISABELLA CLERK, OR; wife of above; daughter of James Clerk, brother of Sir John Clerk (No. 57).

*Lent by Colin Mackenzie, Esq., W.S.*

— WELWOOD, HON. ALEXANDER MACONOCHEE. (*See* LORD MEADOWBANK, No. 220.)

— WELWOOD, MRS. (*See* ANNE BLAIR, No. 19.)

315 WELWOOD, ELIZABETH; wife of first Lord Meadowbank; daughter of Robert Welwood, of Garvoch (*see* No. 244). Painted in 1818, at the age of 68.

*Lent by Allan A. Maconochie Welwood, Esq., of Meadowbank.*

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— WELWOOD, MRS. ROBERT. (*See MARY PRESTON, No. 244.*)

316 WELLWOOD, REV. SIR HENRY MONCREIFF, Bart., D.D. (*See MONCREIFF, No. 223.*)

*Lent by the Rev. Sir Henry Wellwood Moncreiff, Bart.*

317 WEMYSS, FRANCIS, (seventh) EARL OF; born 1779; married, 1794, Margaret, daughter of Walter Campbell, of Shawfield; succeeded his grandfather 1808; inherited the Earldom of March, and lands and lordship of Neidpath, at the demise of William, fourth Duke of Queensberry 1810, as heir male of his great-great-grandmother, Lady Anne Douglas, first wife of David, third Earl of Wemyss, daughter of William, first Duke of Queensberry, and sister of the Hon. William Douglas, who was created Earl of March 1697. The Earl of Wemyss was enrolled amongst the peers of the United Kingdom as Baron Wemyss, of Wemyss, Fifeshire, 1821; died 1853; succeeded by Francis, his eldest son. Painted 1812.

*Lent by the Earl of Wemyss and March.*

318 WEMYSS, COUNTESS OF.

*Lent by the Earl of Wemyss and March.*

319 WILLIAMS, HUGH WILLIAM; landscape painter; author of *Travels in Italy and Greece, &c.*; died 1832.

*Lent by the Raeburn Family.*

320 WILSON, PROFESSOR JOHN ("Christopher North") ; born 1785 ; educated at Glasgow and Oxford ; resided at Elleray, in the Lake District, where he lived on terms of intimacy with the Lake Poets ; published *Isle of Palms* 1812 ; passed Advocate 1815 ; wrote for *Blackwood* ; wrote *City of Plague* 1816 ; Professor of Moral Philosophy, Edinburgh, 1820 ; *Noctes Ambrosianæ* begun 1825 ; died 1854.

*Lent by the Royal Scottish Academy.*

321 WOOD, ANDREW ; surgeon, well known in Edinburgh ; born 1742 ; died 1821.

*Lent by Dr. Andrew Wood, F.R.C.S.E.*

322 SAME (miniature).

*Lent by Mrs. Edmondstone.*

323 WOOD, MRS. ANDREW (Miss Russell) ; wife of above ; born 1754 ; died 1845.

*Lent by Dr. Andrew Wood, F.R.C.S.E.*

324 WYLD, MRS., of Gilston.

*Lent by Robert S. Wyld, Esq., LL.D.*

— WYNNE, MISS JUSTINE CAMILLA. (See MRS. ALEXANDER FINLAY, No. 112.)

325 YOUTH, STUDY OF A. Painted in Rome.

*Lent by James T. Gibson-Craig, Esq.*

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in the subject is shown by the numerous works he has written. He is emphatically an apostle of railways; and though under existing conditions he can hardly hope to see launched his great scheme of the Euphrates Valley line, he can yet affirm with pardonable pride that disastrous experience has compelled the Government of India to give effect to the views which a quarter of a century ago he enunciated as to the necessity of extending the Indian railway system to the frontier.”—*St. James's Gazette*, October 20th, 1880.

“If it had not been for Mr. Andrew, how would the army lately engaged in the Afghan campaign have been conveyed, with horses, war material, and all the impedimenta pertaining to such an immense host? and if not exactly landed at the mouths of the Khyber and the Bolan, it was not for the want of reiterated representation by the Chairman of the Scinde, Punjab, and Delhi Company as to the necessity for railway extension to Peshawur and also towards Quettah.”—*Lahore Paper*, February 1881.

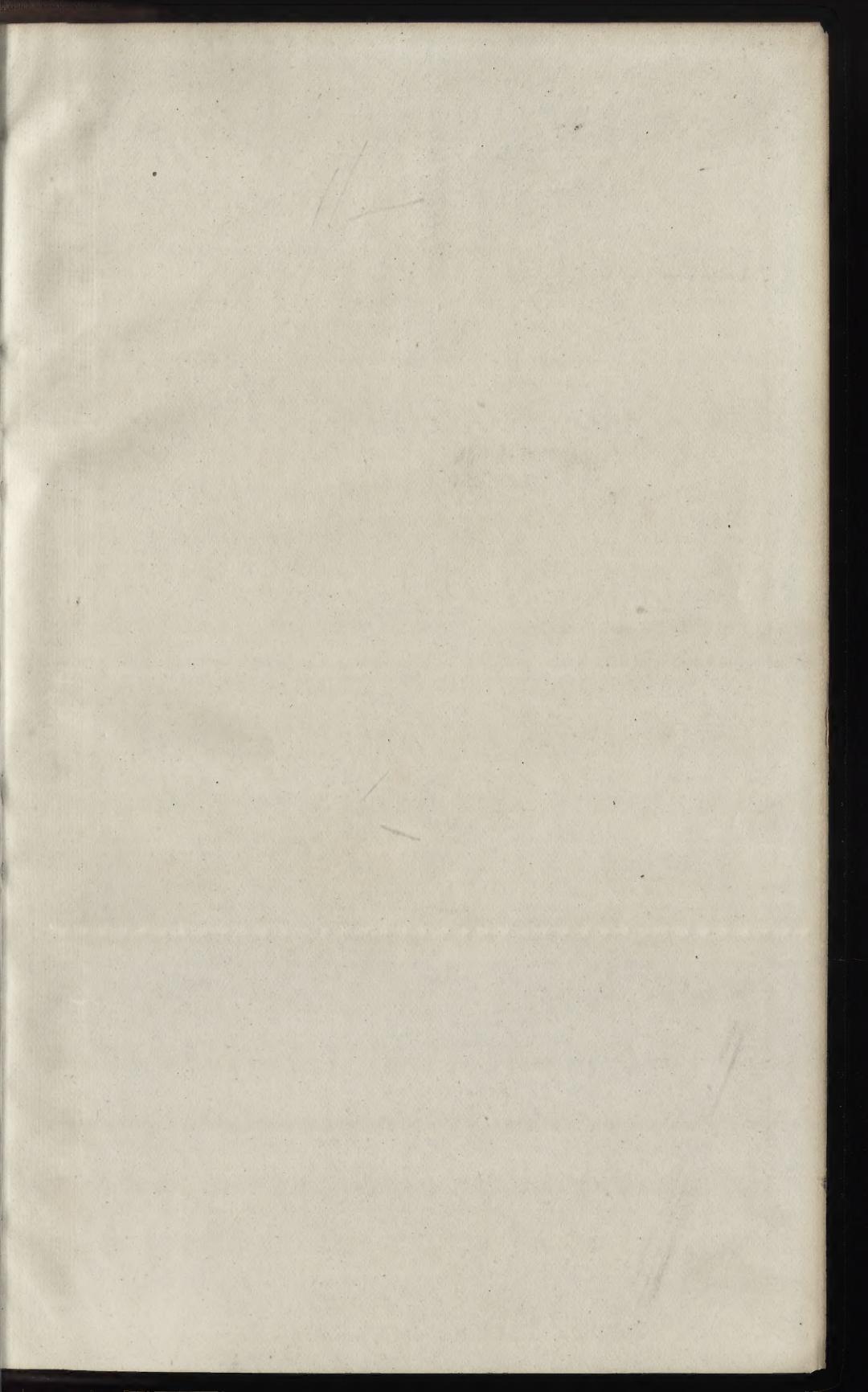
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